

ALBANY INSTITUTE

AND

HISTORICAL AND
ART SOCIETY



Catalogue of Paintings

ALBANY, NEW YORK

CATALOGUE OF PAINTINGS

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1924

OF THE

Albany Institute

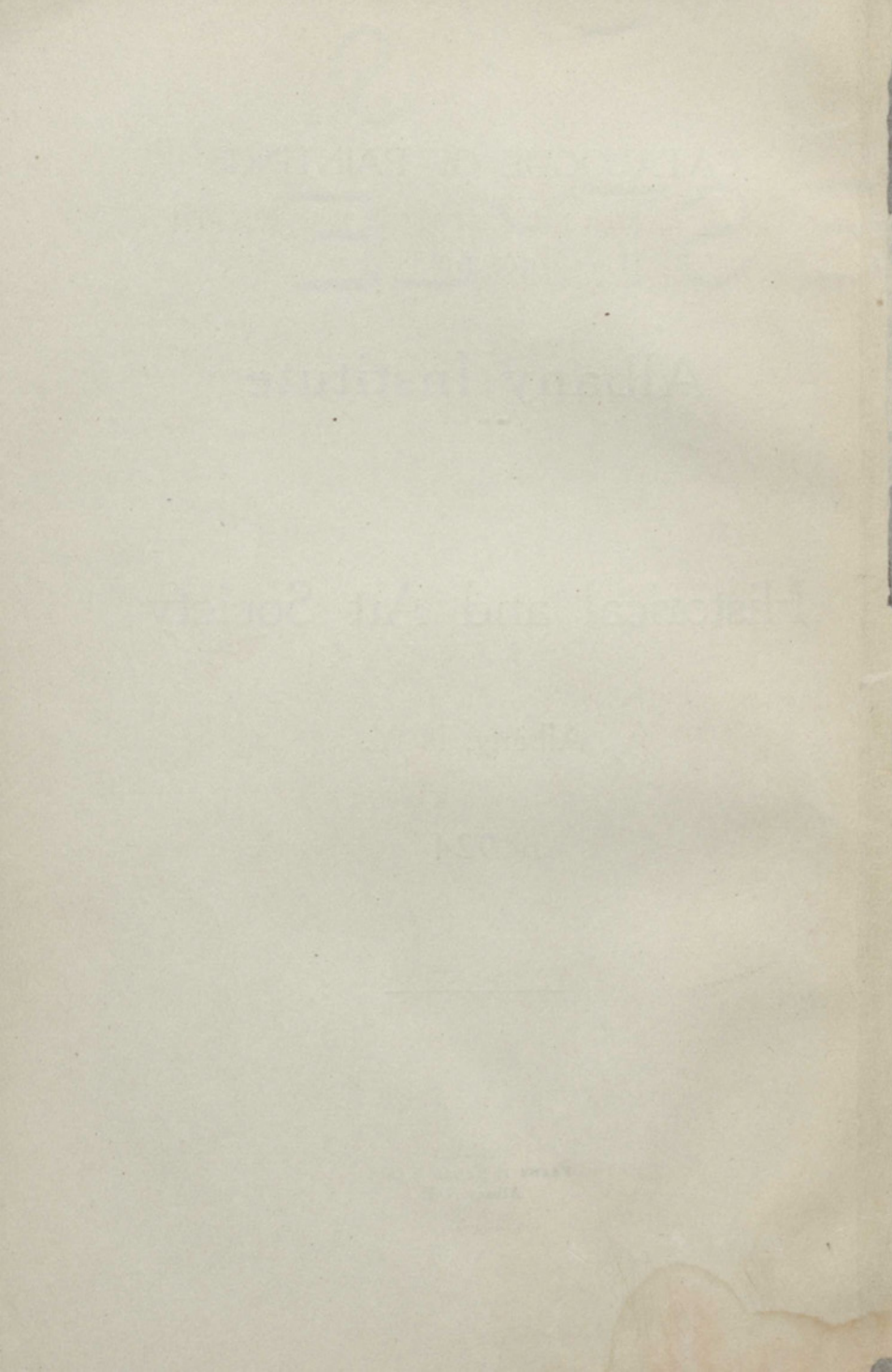
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Press of
FRANK H EVORY & Co
Albany N Y





7 J. TOWNSEND LANSING — BY SAMANTHA L. HUNTLEY

J. Townsend Lansing Collection

1

MEADOW BRIDGE

A low stretch of the most verdant marsh-land imaginable, beside the shore of a Black Sea island; a sloop riding along the horizon, and one at rest in the middle distance; a rude foot-bridge spanning the canal at the left foreground gives the picture its title, and to the right, upon a sand-dune, a fisherman's shanty. It is strongly handled; painted in modern style.

Acquired: September, 1901. Signed; not dated. On canvas; 37 W., 23 H.

ALBERTS, J. See also No. 143.

2

ITALIAN LOVERS

The sun is setting; the afterglow arises and the air is soft and balmy; the shepherdess dressed in red sits thinking; the shepherd lad is tenderly proposing that same old love story. The painting is pleasing in sentiment and coloring.

Acquired: March 4, 1920. Signed; not dated. On canvas; 26 W., 36 H.

ANDREOTTI, F.

3

THE FROZEN CANAL, HOLLAND

The canal is frozen over, the clouds are laden with snow; just underneath the clouds the sun is fast sinking in the west, leaving a salmon pink, making the landscape a picture. The trees in the foreground by the old fence tell their tale of winter; the meadows are white with snow. In the background houses are nestled among the trees.

Acquired: March 4, 1920. Signed; not dated. On canvas; 20 W., 13 H.

BASTERT, Nicholas.—Born at Maerseveen, Holland, January 7, 1854. This charming Holland artist was a pupil at the academy in Amsterdam and Anvers. Received a gold medal in 1892. Many of his works are in Munich, Amsterdam and Rotterdam; they were also displayed in London and New York. He was a member of the American Water Color Club.

4

PORTICO IN ALGIERS

This picture was executed by Benjamin-Constant in 1874, and is not only typical of his style, but probably he has produced nothing which is more pleasing. It is a study of rich coloring. A Moor is enjoying her noonday rest upon the loggia of her dwelling, outstretched upon one

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of the rich rugs, for which the country is famed, whilst a girl of lower caste, clad in clothes of gorgeous hues, strikes with palm upon a skin-covered instrument as though to quiet though not cause slumber, and in the doorway stand two women of the household, patiently in readiness to do any bidding. The great beauty of the scene is the handling of the colors, as the reds, blues and greens are manipulated in wonderful harmony. The delicate blue of the Mediterranean seen at the horizon, the lattice with its characteristic grapevine, and the architectural features of the carved Moorish doorway,—these are all distinctively meritorious.

Acquired: September 24, 1908. Signed; dated, 1874. On canvas; 35 W., 49 H.

BENJAMIN-CONSTANT, Jean Joseph.—Born at Paris on June 10, 1845, and died there on May 26, 1902. As a pupil of Cabanel he was taking a position alongside that of his gifted master, and during the last few years of his comparatively short life was rapidly becoming more and more appreciated by connoisseurs, his work finding its place so soon as produced. At the Salon of 1875, five medals; in 1876, two medals; at Exposition Universelle, Paris, in 1878, three medals; at Exposition Universelle, in 1889, Gold Medal; Medal of Honor at the Salon of 1895; Member of Institute of France; Officer of the Legion of Honor and with many foreign orders.

5

AMBUSCADE

A French military scene, of greater interest to the beholder the more closely studied. It depicts an episode in the Franco-Prussian War. A German scouting party of Uhlans on horseback is seen approaching, oblivious of the danger lurking in the very direction which they are leisurely taking; two squads of French infantry, in red and blue, are seen deployed behind trees and boulders bordering the field across which the Uhlans come. The officer is about to order his men to fire, and they, all alertness, seem to be picking each his victim.

Acquired: September, 1901. Signed; not dated. On canvas; 48½ W., 31½ H.

BERNE-BELLECOUR, Etienne P. (H. C.)—This artist is a winner of medals throughout a period of thirty years, for as early as 1869 he was awarded a medal. In 1872 he won a medal of the first class; in 1878 he was honored by membership in the Legion of Honor, and a medal of the third class at the Exposition Universelle the same year; the Silver Medal in 1889 and in 1900 the Bronze.

6

A CORNER IN THE ORCHARD

The trees are laden with apple blossoms, the calves resting at the noon hour. The bright green of the grass and flowers tell of spring. In the background to the right stands a Dutch home with its tall chimney.

Acquired: March 4, 1920. Signed; not dated. On canvas; 30 W., 22 H.



GALLERY OF PAINTINGS

7

MORNING AT THE POND

The early morning sunlight is seen as a glorious glow cast over the greenest of grass of a pond-side pasture, the edge bordered by a row of huge willows; three of the four cows have risen to begin their day of browsing, and one is drinking at the water, from which the mist has not yet risen. This picture has been exhibited at the French Salon.

Acquired: September, 1901. Signed; not dated. On canvas; 48½ W., 31½ H.

8

EVENING AT THE POND

The summer's full moon has risen, casting a delicate, silvery sheen of light upon the limpid body of water, wherein a solitary cow is complacently enjoying a final draught at close of day, whilst companions of the field rest in languorous postures. There is a purple note throughout the whole picture which is common to such time of day and scene. The painting is a reminder of Troyon, yet by a difference in treatment loses nothing by a comparison. This picture has been shown at the French Salon.

Acquired: September, 1901. Signed; not dated. On canvas; 62 W., 38½ H.

BISBING, Henry S.—Born at Philadelphia, and studied under M. F. de Veuillefroy. In 1889 he received a medal of the third class; in 1891, the Silver Medal, and because of the merit of his painting of 1900 was elected a member of the Legion of Honor in 1902.

9

A GOOD STORY

An after-dinner scene, the light from the window, as it falls on the party, the rugs, fireplace and the table with "Good things to eat, good things to drink, but it's the story which makes you think."

Acquired: 1913. Signed; dated, 1907. On canvas; 38 W., 26 H.

BIRNEY, Wm. Verplanck.—Born at Cincinnati, 1858. Died at Saratoga Springs, 1909. Studied at the Philadelphia Academy and at the Royal Academy of Munich.

10

A STORMY DAY

The Dunes of Holland, with the old windmill. A gray day after a severe storm.

Acquired: October, 1910. Signed; not dated. On canvas; 45 W., 29 H.

de Bock, Theophile.—A landscape painter born at The Hague in 1851. He was a pupil of Van Borselem and Weissenbruch. He gained many medals at Amsterdam, Munich, Berlin and Paris. Was decorated with order of St. Michael of Bavaria. He studied much in France, and the Museums of Antwerp and Rotterdam exhibit his work.

11

ANCHORED

A large schooner has come to rest in the roads of a small seaport town; nearby are lesser sailing craft with men at work upon them; beyond the spit of low land the tops of other vessels may be seen. The sketching of the boat is executed with skill, and the entire picture one of rare delicacy. It is typical of his skill.

Acquired: September, 1901. Signed; no date. On canvas; $8\frac{1}{2}$ W., $10\frac{1}{2}$ H.

12

TRUVILLE

A shipping town where sailing vessels of light draught are seen anchored in the stream at low tide. The atmosphere and general coloring are good; a pleasing picture for the home, and an exquisite bit in low key.

Acquired: September, 1901. Signed; no date. On canvas; $22\frac{1}{2}$ W., $12\frac{1}{2}$ H.

BOUDIN, Eugène.—A distinguished French marine painter, the son of a Honfleur pilot, and from his close association with the sea from infancy acquired a talent not equalled by fellow artists. He exhibited first at the Salon of 1853; in 1881 was honored by a Medal of the Third Class; in 1883 took one of the Second Class; but in 1889 achieved the Gold Medal, and was created a Knight of the Legion of Honor in 1892. Two of his paintings are in the Luxembourg. He died in 1898, aged 73 years.

13

GAME SEASON

An attractive canvas; the setters are waiting for their master. Note the pose of the dogs among the Scotch heather, and the prominent boulder. On the right of picture the mist is rising, leaving a silvery streak of light on the water at the base of the towering hill.

Acquired: March 4, 1920. Signed; not dated. On canvas; 7 W., 10 H.

BRADLEY, Basil.—Born 1842 at Hempstead, England. Died October 30, 1904. He studied in Manchester School of Arts in 1866. In 1899 he held an exposition at the Royal Academy. He was a member of the Water-color Society.

14

TYROLEAN HERD

A scene in the rugged part of Bavaria, where grazing is a chief industry for poor families, though the mountainous district yields but a scant fodder supply, if judged by the stretch of pasture land depicted in the picture, shut in, as it is, by abrupt, rocky walls. The Tyrolean shepherdess, in the costume of the peasantry, is seen embracing one of the heifers she is attending; a herd of mountain-climbing goats occupies the middle distance. The figures are beautifully drawn and painted; the rocks superb in execution.

Acquired: September, 1901. Signed; dated, Munich, 1899. On canvas; $42\frac{1}{2}$ W., 29 H.



➤ MORNING AT THE POND—BISBING

BRAITH, Anton.—He was born at Bieberach, Wurtemberg, Oberschwaben, Ger., where he took lessons in drawing. His fancy early led him to depict landscape and animals. His work is to be found in most of the larger art museums, and many are reproduced in chromo to be seen all over the world.

15 RETURN FROM THE FAIR

A midsummer scene in Russia; a man perched upon the seat of his clumsy cart, lazily driving his weary animal across the sandy soil of the Siberian steppes; rank thistles and other weeds erecting their heads here and there, and three horses, which he has recently purchased at the fair, following at the cart-tail. Note the peculiar brake applied to the wheel and the odd money-pouch at the man's side, each characteristically Russian. One remarks how the figures stand out in strong relief.

Acquired: September, 1901. Signed; not dated. On canvas; 49 W., 28 H.

BRANDT, Josef.—He was born at Szczebreszyn in 1841; studied at L'Ecole Centrale in Paris, and under Franz Adam at Munich; a painter of historical and genre, and a great number of museums hang his canvases. He was awarded the Gold Medal at Munich, in 1859; at Vienna, in 1873, and at Berlin, in 1876.

16 WESTPORT, LAKE CHAMPLAIN

In the distance are the mountains; vapory indications of the village of Westport just beyond the beautiful rippling lake.

Acquired: 1916. Signed; not dated. On canvas; 29½ W., 17½ H.

BRISTOL, J. B.

17 MARKET SCENE IN BELGIUM

The market place of Malines rests under the shadows of the majestic tower of St. Rombold, the cathedral seen in the background. This tower has a carillon of 45 bells the oldest of which was cast in 1564.

Acquired: 1915. Signed; not dated. On canvas; 21 W., 24 H.

BUYCK, Edward P.—Born at Bruges, Belgium, 1888. Studied in Bruges under Edmond van Hove, at Antwerp under Franz Courtens and in Paris under Gaston Latouche. His paintings are seen in several art galleries and museums in Europe. He is of the modern school of Flemish landscape painters.

18 ENTRANCE TO THE ISLAND OF SCHOUWEN, PROVINCE OF ZEALAND

Very rich in coloring, restful and peaceful.

Acquired: October, 1910. Signed; dated, 1879. On canvas; 53 W., 30 H.

CLAYS, Paul Jean.—A marine painter, was born in Bruges, 1819. Exhibited largely at the Salons and Exhibitions, receiving

many medals for his work. He was an officer of the Legion of Honor. "For a long time the sea had no interpreter more exact than Clays."—René Menard.

19**A RAINY DAY**

The rain is pouring down from the heavy laden clouds, yet the blue sky with the sun back of it reflects the shadows of the horses' legs on the sodden road. The tamer of wild horses has his reward in those who are following their leader. A remarkable water-color in lights and shades.

Acquired: March 4, 1920. Signed; not dated. On canvas; 30 W., 18 H.

20**PLEASANT DAY**

The heavy massive clouds that are canopied over the Campagna Way are real to Rome and vicinity. The blue of the sky with the master sun back of it lightens the road. The tamer of horses who is on the back of one, waits, in giving refreshments to his thoroughbreds. A water-color study in shadows, lights and reflections.

Acquired: March 4, 1920. Signed; not dated. On canvas; 30 W., 12 H.

21**PLOUGHING ON THE CAMPAGNA**

Great furrows have been turned up by the white-shirted Italian farmer, in rows of earth which dissect the foreground for greater part of its width. He is busily engaged in directing his team of long-horned oxen whose huge, white bodies are not unlike the masses of cumulus hanging above, reflecting upon man and beast the fierce intensity of an Italian midsummer noonday. It is painted with strength and force.

Acquired: September, 1901. Signed; not dated. On canvas; 44 W., 24½ H.

22**CATTLE ON THE CAMPAGNA**

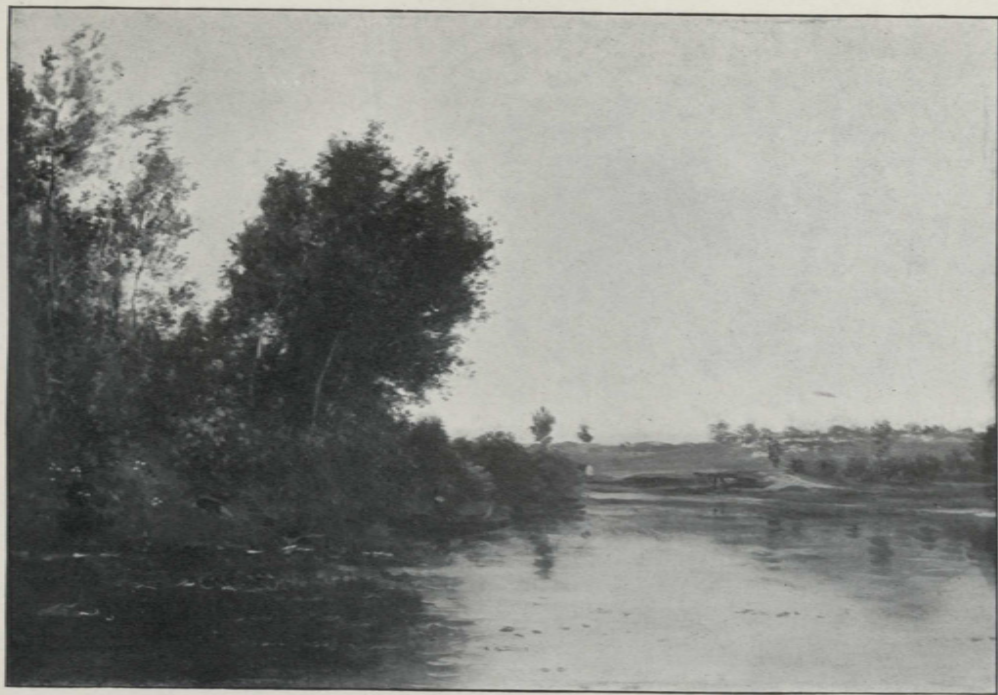
In the distance snow-capped mountains reflecting the intense blue and purple tints from a bright sky; in the foreground a number of heavy, long-horned Roman cattle, which bear peculiar marking brands.

Acquired: September, 1901. Signed; not dated. Water-color; 24½ W., 18½ H.

COLEMAN, Henry.—He was born at Rome. In 1894 he received the Medal of Honor, and a similar honor in 1900 at the Paris Exposition.

23**SUNSET IN SOLITUDE**

A woodland scene at sunset, looking at which one cannot help feeling the quietude which comes at close of day to the person in the cool shadows of the forest, beholding the glow which Nature applies



➤ SCENE ON THE SEINE—DAUBIGNY

as though the crowning of the day. The peasant, in the centre, is seen leaning heavily upon his staff, work-weary, life-worn,—the time for rest. Other features of the sombre silence are a single kid, standing on a knoll at the other side of a river which reflects the western glow; a castle, and a distant mountain,—these unite to form a picture of abundant features, and one painted in tone none too dark to permit good value for all details.

Acquired: September 24, 1908. Signed; not dated. On canvas; 21½ W., 18 H.

COROT, Jean Baptiste Camille.—This foremost French artist was born at Paris in 1796, and died there in 1875. He was a pupil of Michallon and Victor Bertin, and was classed in the Barbizon School. His paintings in oil have been sought eagerly by the private collector and the greatest galleries, and fortunately for the desires of these he painted a considerable number, mostly landscapes, usually forest scenes, yet not so many as to make his work a commodity in art. His poetical temperament has lent a distinctiveness to his style, which is instantly recognizable by any person taking the least interest in pictures, the earmarks being an atmosphere peculiarly his own, the scene most frequently a forest glade near a small body of water, where, beneath huge trees, may be seen a figure or two. He was awarded a Medal of Second Class in 1833; First Class in 1848 and 1855; Second Class in 1867; Legion of Honor in 1846; Officer in 1867; Diploma in Memory of Deceased Artists at Exposition Universelle in 1878.

24 MOONLIGHT ON THE CLIFFS, CALAIS, FRANCE

The fishing boats have come in and anchored for the night. The stars are out and the moon is casting a glint of light over the rippling quiet sea.

Acquired: 1916. Signed; not dated. On canvas; 22½ W., 32½ H.

COTTET.

25 SEASCAPE AND GIRL

A study of an unusual figure. The bust of a young girl in the foreground against the sea waves in the background. Note the agreeing mingling of the girl's dress, sea and sky.

Acquired: March 4, 1920. Signed; dated, 1895. On canvas; 22 W., 18 H.

CURRAN, Charles C.—Born in Hartford, Ky., February 18, 1861. Pupil of the Cincinnati School of Design, Julian Academy, under Benjamin-Constant. Awards, honorable mention Paris Salon and many medals and prizes.

26 SCENE ON THE SEINE

This landscape by one of the greatest artists of the famed Barbizon School is rich in coloring, excellent in its perspective, atmosphere and general treatment,—a gem in every way. On the left is a shore lined by bushes and trees, under the shadow of which is drawn up a fisherman's skiff, and in it he is standing with his seine; on the right the

sunlit stretch of fields gives way to a sky brilliantly treated, while the same shore is reflected in the water; a low cottage and the water flora are other noticeable objects.

Acquired : September 24, 1908. Signed ; dated, 1777. On wood ; 22½ W., 14 H.

DAUBIGNY, Charles Francois.—Born at Paris in 1817; died there in 1878. He was the son of the distinguished miniature painter, Edmé Francois Daubigny, under whom he studied, as also under Paul Delaroche after his return from Italy in 1836. It was his custom to pass up and down the Seine and Oise rivers painting from his house-boat, hence so many of his scenes are of that nature and this sort of life gave him a familiarity with his subjects. He was awarded medals in 1848, '53, '55, '57, '59 and 1867; Legion of Honor in 1859; Officer of the same, 1874; Diploma to the Memory of Deceased Artists, Exposition Universelle, Paris, 1878.

27

OCCUPATION

A Dutch interior; a woman is seen crouching before a boiling kettle suspended from a crane under a hood, while another is busily mending stockings, seated beside a cradle, and a small child is absorbed in reading; seemingly all too occupied to look up or speak. The artist has succeeded admirably in his treatment of the light from the half-curtained window. It is, as a whole, characteristic of the modern Dutch school of interior painting.

Acquired : May 12, 1908. Signed ; not dated. On canvas ; 29½ W., 24 H.

DE HOOG, Bernard.

28

RETURN WITH THE FISH

A dozen or more young fishermen and maidens have been engaged in unloading the smack, which is seen drawn up on the beach; products of the sea piled here and there in readiness to be carried to their homes or to the village market. The two principal figures are laden with their wicker hampers, so burdensome as to make them appear beyond their strength. The tide is going out, and the dog, running by their side, perceives a crab left on the wet sands by the receding waters. The last of day is seen upon the water in the far distance, and the line of horizon is lost.

Acquired : September, 1901. Signed ; not dated. On canvas ; 45 W., 29 H.

DEMONT-BRETON, Virginie.—She is a member of the Society of French Artists, distinguished by many high honors, in fact "hors concours." She was awarded the Medal of Honor in 1880; Medal of Third Class in 1881; Medal of Second Class in 1883; Gold Medal in 1889 at the Exposition Universelle, and the Legion of Honor in 1894.

29

THE PRISONER

A small canvas by one of the most prominent of modern French artists, and a close study of the faces and costumes will repay one.



➔ AMBUSCADE — BERNE-BELLECOUR

Suffice it to say it is a typical "Detaille." A guard has brought a German prisoner before two French cavalry officers, who have reined to one side of the highway to listen to his case. In the distance is the camp train. It is supposedly an episode in the Franco-Prussian War.

Acquired: September, 1901. Signed; not dated. On canvas; 10½ W., 13 H.

DETAILLE, Jean Baptiste Edouard.—This artist was born at Paris in 1848, died 1912. As he has commonly been termed the favorite pupil of the great Meissonier, one judges aright from this that his scenes of military exploits, to which he usually confined his efforts, are of the highest order of merit. A gallery without a "Detaille" therein would seem hardly typical of the best of modern painters; but, nevertheless, his work has commanded a figure which makes many a collector hold back. He exhibited his "Halt of Infantry" in 1868 at the Salon, when only twenty years of age, thereby winning much praise, and in 1869 captured a medal by his "Rest During the Drill at Camp St. Maur," which established his reputation. Serving on the staff in the Tunisian campaign of 1881, he was able to secure material which he has depicted on canvases that may be seen hanging in every gallery of note. He was elected President of the Society of French Artists in 1895; Member of the Legion of Honor in 1873, Officer in 1881, and Commander in 1897; was awarded medals at the Paris Salons of 1869, 1870, 1872; Medal of Honor in 1888; Grand Medal of Honor in 1897; Grand Cordon of the Order of St. Stanislas of Russia in 1897; Military Medal of England (Queen's Jubilee), 1897; Colonial Medal of the Tunisian Expedition.

30

MEDITATION

An Italian girl, seated upon an old, carved chest, is leaning in impressive mood upon her knee, serious, reflective; but not sad. It is a pleasing, thoughtful face, typical of the better class of Neapolitan peasantry, yet not of the order of the unintellectually pretty, and one is led to conclude that she is but thinking of her absent lover.

Acquired: September, 1901. Signed; not dated. Water-color; 26 W., 44½ H.

31

THE ORPHANS

Within an old church near Rome, two maidens are in prayer before the image of the Virgin, which is protected by an iron grille; one is kneeling upon the tessellated pavement, praying with her rosary; the other standing in devotional attitude.

Acquired: September, 1901. Signed; not dated. Water-color; 27 W., 46½ H.

DE TOMMASI, P.

32

OVER THE MEADOWS

A rough walk through the meadows. There is a striking richness of color in the trees and foreground. A small pond lies not far from

the house where evidently the woman's home is. The distance is well represented. The canvas has a broad open sky line.

Acquired: March 4, 1920. Signed; not dated. On canvas; 13 W., 9½ H.

DIAZ, Narcisse Virgile.—Born 1807. Died 1876. He was the third member of the Fountainebleau group at Sevres. As a boy he decorated pottery. He knew Jules Dupré and through him he met Rousseau, and became his pupil. He studied under Correggio. However when he again joined Rousseau's serious personality, Diaz himself grew serious and took up landscape painting with an earnest spirit. Diaz had a color sense of his own; he knew the truth of nature. His pictures sold readily; he received many honors.

33

FISHERMAN'S RETREAT

An altogether pleasing landscape, diversified in its more important parts by an expanse of marsh land and sea inlet of sufficient depth to admit light sailing craft. Farm-house and outbuildings, a dory drawn up on shore, a foot-bridge and a figure or two constitute abundance of material to engage attention. One notes the nearness to the sea, for beyond the mile or more of waving grasses sails of numerous fishing vessels are perceived, and in the foreground waterfowl are dipping into the surface in their search for food.

Acquired: May 12, 1908. Signed; not dated. Water-color; 26 W., 16 H.

DU CHATTEL, Frederikus Jacobus.—A successful water-colorist. He was awarded a Bronze Medal in 1889 at the Paris Exposition Universelle.

34

SULTRY DAY

A storm is threatening, the darksome nimbus pressing before its advance the lighter cirrus-stratus clouds, and two cows, depressed by the heat, are cooling themselves in the marsh, at whose further side is a low-thatched cottage.

Acquired: September, 1901. Signed; dated, 1878. On canvas; 19 W., 12 H.

DUPRE, Leon Victor.—A French painter of some note, a brother of the more celebrated Jules Dupré. His birthplace was Limoges, France, and his death occurred on October 31, 1879.

35

SILVERY DAY IN DECEMBER

In the horizon, the sky with its faint glowing coloring of pink, blue and gray, indicates the day has been clear and cold. One can almost breathe in the atmosphere. The trees and bushes have put on silvery tones of winter.

Acquired: March 4, 1920. Signed; not dated. On canvas; 23 W., 18 H.



THE PRISONER — DETAILLE

36

TWILIGHT

The light of waning day at Fountainbleau, with sun below horizon, illumines the sky in a contrast most marked when looking at the shadows of the slumbrous farmhouse and group of nearby buildings. Through gaint forest pines a path leads by leisurely curves in the direction of the village.

Acquired: September, 1901. Signed; dated, 1887. On canvas; 30½ W., 17½ H.

37

QUAI MENETRIERS, BRUGES

Beneath three broad arches of masonry of one of those old-style bridges now becoming obsolete and a curiosity, the river flows; the rears of a row of houses, built along the bank, make a study, while the play of sunlight, although uncommon in its intensity of ruddy glow, lends greatest charm to the picture.

Acquired: May 12, 1908. Signed; dated, 1906. On canvas; 23½ W., 19½ H.

38

FOREST IN WINTER

Snow has fallen in the early winter, before icy fetters have closed the forest stream, and, mirror-like, the water heightens the effect of a brilliant sunset. Some forest denizen has left a track in the snow where it has come to water.

Acquired: September, 1901. Signed; dated, 1888. On canvas; 21½ W., 16 H.

EATON, Charles Warren.—Born at Albany on February 22, 1857; educated at the National Academy of Design and Art Student's League; exhibited at the Royal Academy and Grosvenor Gallery, London; received Honorable Mention at the Paris Exposition in 1900; Proctor Prize of Salmagundi Club, 1901; Honorable Mention, Pan-American Exposition, Buffalo, 1901; Silver Medal, Charleston Exposition, 1902; Innes Prize, 1902; Shaw Prize, 1903; Gold Medal, Philadelphia Art Club, 1903; Innes Gold Medal, 1904; Silver Medal, Louisiana Purchase Exposition, 1904; exhibited at the Paris Salons of 1903-4, 1905-6, and awarded Gold Medal at latter; Associate Member of National Academy; Member of American Water-Color Society; New York Water-Color and Salmagundi Clubs, and of the Fine Arts Federation.

39

ON THE MEADOWS AT SUNSET

Rich in golden hues the sky and marshes, made so by the sun's reflections, tint the landscape with a faint golden glow. The trees stand out boldly with the setting of the sun.

Acquired: March 4, 1920. Signed; not dated. On canvas; 31 W., 22 H.

FITLER, W. C.—Born in Cincinnati, Ohio. Pupil of the Cincinnati Art Academy under Noble, Agnes D. Abbott, George Smillie and Charles C. Curran in New York. Member of the Society of Independent Artists. Awards, First Honorable Men-

tion, Syracuse, 1897; Second Prize, Syracuse, 1898; work in Boston Art Club and Art Club, Philadelphia.

40 THE RUG SELLER OF POMPEII, ITALY

A charming attractive street scene; the perspective of road, sidewalk and houses, stepping stones and fountain show correct drawing. Note the ruts that the chariot wheels have made in the road; the beautiful pompeian coloring on the pillar, the well dressed women of which one is the artist's wife; he takes her as his model. The artist's father is looking on with interest. The artist of this canvas is the man in green, the seller of the Oriental rugs. See the Tuscan vase, the peacock feather, Vesuvius in the background beyond the Arch of Triumph.

Acquired: March 4, 1920. Signed; not dated. On canvas; 31 W., 22 H.

41 STREET SCENE IN POMPEII

720e. A brilliant glimpse at the Pompeii that was,—a bright sky, a city shopping street full of life, the buildings of gaily decorated stucco or with frescoed designs in ancient Italian art. A youth, in gay costume, mischievously directs the spray from a marble drinking-fountain upon two young women, who smile bewitchingly despite the drenching received by their beautiful filmy garments. At the right is the "Taberno Gladiatorum," with its crowd of drinkers; on the pavement, a pile of grapes and other fruit, and farther up the street a vegetable dealer beside his panier-laden donkey. This is surely a product of an artist in happiest mood, and might have been "painted with an eyelash," so minutely is the wealth of detail handled.

Acquired: September, 1901. Signed; not dated. On canvas; 30 W., 19 H.

FORTI, E.

42 MORNING ON THE MARSHES

A landscape of the kind for which this artist became noted, in which he succeeds in having his cloud effect share the honors of the scene. It is one of those lowland places,—fields shut in by hills,—where water gathers, which to the artist seemed in the main but as a mirror framed by an occasional tree set in the verdure of marsh land.

Acquired: September, 1901. Signed; dated, 1900. On canvas; 26 ½ W., 17 H.

GAY, Edward (N. A.)—He was born in Ireland in 1837, and coming to Albany when young, became a pupil of James M. Hart. He studied in Germany under Schirmer and Lessing, in 1862, and in 1867 opened a studio at New York city, three years later becoming a member of the National Academy. He won the \$2,000 Prize at the Competitive Exhibition of American Art Association in 1887, for his landscape entitled "Broad Acres," which was a gift to the Metropolitan Museum of Art; in 1905 was awarded the Shaw Prize, and later the Innes Gold Medal by the National Academy of Design.



→ STREET SCENE IN POMPEII—FORTI

43

TO VALLEY PASTURES

This is one of the largest pictures in the Gallery, and while naturally it has demanded a central position, it has given as much delight as any other picture. It is a scene in Scotland, of which country the artist is native. Storm-clouds and heavily-hanging mist are gathering, and the lone shepherd with his collie as partner has driven his flock of sheep down the mountain road, meeting with a horse and two-wheeled cart coming leisurely up the rocky route. The shower having passed, one can almost behold the patches of mist impel themselves against the peaks; split, disperse and float swiftly past the rocky face of the mountain depicted in the background. The effect is unusually fine and elicits nothing but unstinted admiration.

Acquired: September, 1901. Signed; dated, 1900. On canvas; 53½ W., 64 H.

GRAHAM, Peter.—Born at Edinburgh in 1836, and studied art in the School of Design of that place, becoming then a pupil of R. S. Lander and John Ballantyne; lived in his native city until 1866, when he removed to London; elected an associate member of Royal Scottish Academy in 1860, resigning in 1877, when he became an honorary member; elected the same year an associate of the Royal Academy. His favorite topics are Scottish highland scenes with cattle, or rocky shores in misty weather. His work is described as "not only scientific, but passionate and artistically powerful," and further, that "one feels the electric energy of this artist and knows the representation is true."

44

FABIOLA

An Italian peasant girl. A quite unusual study in flesh tint. The striking face is seen from under a bright red, head covering. The background is like that of an old master. A painting on wood.

Acquired: March 4, 1920. Signed; not dated. On canvas; 16 W., 10 H.

HENNER, Jean Jacques.—Born at Bernsviller, 1829. Died in Paris, July 23, 1905. Pupil of Drolling and Picot. Prize of Rome, 1858. Medals, 1863, 1865, 1866. Legion of Honor, 1873. Officer of the Legion of Honor, 1878. Medal Exposition Universelle, 1878. Member of the Institute, 1889.

45 PORTRAIT OF MRS. J. TOWNSEND LANSING

Painted after the Gainsborough style. It has a depth of dignity back of the figure in full warm tones; the landscape is broadly suggested with trees in full foliage.

Acquired: March 4, 1920. Signed; not dated. On canvas; 33 W., 41 H.

✓ 46 PORTRAIT OF J. TOWNSEND LANSING

J. Townsend Lansing whose gift of paintings to this Gallery gave him happiness. The portrait is life-like. The artist has shown skill

in the superlative qualities of style of distinction, no less than accompanying charm of color and of execution which belong to this picture, and could easily be placed among the portraits of any school. It has a depth of refinement behind the figure in full warm tones. Mr. Lansing was born at Sachem's Head, Conn., July 13, 1843. Died at Digby, Nova Scotia, August 12, 1919. He had always lived in Albany, and his ancestors before him.

Acquired: March 4, 1920. Signed; dated, 1906. On canvas; 48 W., 38 H.

HUNTLEY, Samantha L.—This artist, with studio for many years in Albany, but a resident of Troy, has produced a number of most creditable copies from the masters, making trips under commission to the great art museums of the Old World, understanding fully the inspiration of the original and transcribing with her brush in faithfulness to technique and color tone. Up to 1905 her work had been chiefly in portraiture, and in this she won the distinction of never having had a superior in her city.

47

SUNSET

In the horizon the glowing crimson illuminates the sky, and with softness the blush creeps toward the foreground, its brilliant tints reflected in the water with richness of warmth in color enveloping the landscape.

Acquired: March 4, 1920. Signed; dated, 1878. On canvas; 26 W., 17 H.

INNESS, George.—1825-1894. Inness had a few lessons from his only instructor, Regis Grounoux. He was in Rome 1847-1848 and in Paris, and again in Rome in 1871 to 1875. His pictures resemble the works of other artists in nothing. He was erratic, but possessed with a deep love and devotion to nature. The ideal and poetic sentiment was ever uppermost in his mind, and no creation of his was without the stamp of his remarkable individuality. In his later works he attained an excellence which placed him in the front rank of the best landscape painters in the world. He was a member of the National Academy of Design.

48

A DUTCH INTERIOR

The interior of a pleasant home by a noted Dutch artist. On the left hangs a clock by a window. To the right a crane hangs over the bright coals. On the wall is a bracket with plates. The mother knitting, tenderly cares for her baby in the cradle, over the hood of which is thrown a shawl. Back of the mother is a small curtained window; above are the beams of the ceiling; the floor is of stone; chickens are gathering the crumbs. The table and mug are a study in still life. The tones of coloring are dull but very rich. A cupboard with plates in the background.

Acquired: January, 1912. Signed; not dated. On canvas; 55 W., 40½ H.

ISRAEL, Joseph.—Born Groningen, 1824. Was a genre painter, pupil in Amsterdam of Kouseman, then in Paris of Picot. His



✓ PORTICO IN ALGIERS — BENJAMIN-CONSTANT

studio was at the Hague. His genre scenes from maritime life have been considered superior to his earlier historical works. He won many medals. Officer Legion of Honor, and given the order of Leopold.

49

THE LIVE OAKS

The old oak tree is the centre of attraction with its rich coloring and wide spreading branches. The bark of the tree is skillfully executed. Amid gathering storm clouds the sun is bursting forth illuminating the sky. The woman seated on the stony hilly pasture land seems weary. To the right of her the sheep are grazing. The foreground is rich in coloring.

Acquired: March 4, 1920. Signed; not dated. On canvas; 35 H., 28 W.

JACQUE, Charles Emile.—Last survivor of the Barbizon Fountainebleau painters. Born in 1813, he was by turns a soldier and a map engraver, later practising engravings upon wood. These were received in the Salon 1851, 1861 and 1863. His sympathies were with rustic life, particularly with trees and animals. He not only painted the barn-yard fowls, but bred them and wrote a book about them. For his representation of sheep and his massive oak trees he is most highly esteemed.

50

THE LILY POND

Cattle are seen approaching and some are standing in a pond, which is bordered by bulrushes and reflects the form of a big oak or two; sunlit hills in the distance enhancing the perspective values.

Acquired: May 12, 1908. Signed, init.; not dated. On canvas; 16 W., 13 H.

JOHNSON, David.—He was born in New York city May 10, 1827, and first studied under J. F. Cropsey but was chiefly self-taught; in 1859 was one of the founders of the Artists' Fund; elected A. N. A. in 1860, and an Academician in 1861.

51

EARLY SPRINGTIME

A pleasing scene in the country when all nature is seen at its best; the sky, atmosphere, tree, bird and stream, life animate and inanimate in perfect accord and apparently rejoicing. A tree cast across the meadow stream for foot-passengers is augmented by a ford nearby, indicated by the road through the field terminating at the water's edge. The effect of such a bit of coloring in a collection is as charming as sunlight breaking through storm clouds.

Acquired: August 12, 1908. Signed; not dated. On canvas; 20 W., 14 H.

JONES, H. Bolton.—Born at Baltimore in 1848, and studied at Paris from 1876 to 1880, becoming a member of the National Academy in 1883. He was awarded the Bronze Medal at the Exposition Universelle 1889, 1890; World's Columbian Exposition Medal, 1893; Gold Medal at Louisiana Purchase Exposition, 1904; the Webb Prize, at Society of American Artists; pic-

ture purchased by Shaw Prize Fund; pictures owned by Metropolitan Museum, Corcoran Art Gallery, Erie Art Club, Philadelphia Art Club, Peabody Institute, Union League Club, and the Crescent Club of Baltimore; Member of the Society of American Artists, Painters in Pastel, and of the American Water-Color Society.

52**THE SIMPLE MEAL**

A Holland peasant in humble quarters, holds an infant upon her lap, feeding it, while the older sister gazes wistfully at the proceeding.

Acquired: May 12, 1908. Signed; not dated. Water-color; 23 W., 18½ H.

KEVER, Jacob Simon Hendrik.—He is a native of Laren, Holland; received a Bronze Medal at the Exposition Universelle in 1889; Silver Medal at the same in 1900; Silver Medal at the Columbian Exposition in 1893; Gold Medal, Amsterdam, in 1899.

53**SUPPER TIME**

An interior of a Dutch home; the young mother is pouring milk into a delft porringer for the chubby-faced child drawn up beside a plain, deal table; her quaint cap and neat bodice harmonizing well in their treatment with the various utensils of china on table and mantel.

Acquired: September, 1901. Signed; dated, 1896. On canvas; 33½ W., 44 H.

KLUMPKE, Anna E.—She was a pupil of Rosa Bonheur, and for many years towards the end of the latter's life a companion at the home and studio of the great French artist, from whom she inherited by will considerable money and works of art by the master.

**54 D. RIDGWAY KNIGHT'S GARDEN ON THE
SIENE RIVER, FRANCE**

The artist painted this miniature under a magnifying glass, the finest work he ever accomplished. The artist calls the peasant girls up into the garden of his home as his models. Note the village below, the smoke arising from a chimney, and the calmness of river Seine. The sun is beginning to travel westward. This painting is on wood.

Acquired: March 4, 1920. Signed; not dated. On canvas; 12 W., 9 H.

KNIGHT, Daniel Ridgway.—Born in Philadelphia, 1839. Pupil of Pafa, Gleyre and Meissonier in Paris. Officer of the Legion of Honor, France. Honorable Mention Paris Salon, 1884. Knights of St. Michael of Bavaria; Gold Medal Munich, 1883; Silver Medal, Paris Exposition; Legion of Honor, 1889. Medal Columbia Exposition, Chicago, 1893. Medal of Honor, 1891, Antwerp Exposition.

55**MOUNTAIN CREEK**

A landscape of great beauty, exerting an unusual fascination through both subject and treatment. It is a scene in England, in the centre



✓ SUPPER TIME—KLUMPKE

the body of water has expanded from a narrow rivulet to the dimensions of a creek or pond, and then passing, in the foreground, between grass-grown boulders, contracts once more. Several men are to be noted, at rest upon the right bank; in the background mountains rise abruptly.

Acquired: September, 1901. Signed; dated, 1901. On canvas; 48 W., 29½ H.

LEADER, Benjamin William (H. C.)—A painter of the more modern English School, of which at the height of its popularity, he was a foremost representative, so that for some years his work was in flattering demand. He was born in 1831; entered schools of the Royal Academy in 1854, exhibiting his first picture that year, as he did for many succeeding years; won the Gold Medal at the Paris Exposition Universelle, in 1889, and the same year accorded the Legion of Honor, becoming "Hors Concours," and in 1883, was elected A. R. A.

56

A FRENCH LANDSCAPE

Fine qualities like old masters in tones and coloring, give splendor to this summer landscape. Fishermen have come in with their catch; one woman is turning homeward, her little girl clings to her. Still seated another peasant woman lingers. The man in boat holds it to shore, his helpmate washes the basket. Note the tall grasses near the boat and the richness of coloring of the grass and trees near the bridge in the background. It is mid-summer, the sky and the hay fields give sunshine to the water.

Acquired: April, 1913. Signed; dated, 1907. On canvas; 58 W., 44 H.

L'HERMITTE, Leon.—Was born in Mont Saint Père France, in 1844. An artist of incontestable talent, fond of painting the callous hands and sunburned necks of the peasant laborer. Pupil of Lecoq de Boisbaudran. Medals: Third Class, 1874; Second Class, 1880; Medal of Honor, Exposition Universelle, 1889; Chevalier, Legion of Honor, 1884; Officer, 1894. Chevalier of St. Michael of Bavaria.

57

AUTUMN ON THE HILLTOP

Acquired: 1916. Signed; not dated. On canvas; 29½ W., 30 H.

LINDE, Ossip L.

58

THE TERRACE WALLS

A scene laid in Giverny, France, being the formal garden of the country house in Normandy of Frederic MacMonnies, the well-known American sculptor, long resident of France; the time is early autumn, a chestnut-tree, its leaves beginning to turn, overshadows the path, and in the sunlight, following the lifting of the morning haze, the humid vegetation glistens with vivid effect of color and light; two replicas of small, bronze figures, from the Naples Museum, and a

bronze statuette of Falguière's "Diana" are placed at intervals along the nearest wall.

Acquired: May 12, 1908. Unsigned; not dated. On canvas; 25 W., 19 H.

LOW, Will Hickok.—Born at Albany in 1853; in youth was encouraged by the late Erastus Dow Palmer, the sculptor, through whose influence he was enabled to go to Paris for study, after an experience in New York, where from 1871 for three years he was engaged in drawing for various illustrated periodicals. Going abroad in the Spring of 1873, he was for a brief period a student in L'Ecole Nationale des Beaux-Arts under J. L. Gérôme, after which he studied with Carolus-Duran, until his return to this country in the winter of 1877-8. He received a Silver Medal at the Exposition Universelle, 1889, making him *Hors Concours* since the Salon of 1890; a medal at the Columbian Exposition, 1893; Silver Medal at Pan-American Exposition, 1901; at the St. Louis Exposition in 1903 he was a member of the International Jury of Awards, which precluded any award to its members and was the recipient of a commemorative Gold Medal. He is represented at the Metropolitan Museum of Art, the Chicago Art Institute, and other prominent galleries, as well as by such artistic mural paintings as in the Waldorf-Astoria, the Albany Savings Bank, Education Building, Albany, various public buildings and private houses; in 1895 he was the recipient of the Lotus Club Fund at the Academy Exhibition.

59 WOMAN AND CHILD IN HOLLAND

A speaking story on canvas of rural district life in Holland. The woman and child are examples of health; they delight in flowers. To the right beyond the fence are bright green fields; the thatched roof dwelling, though humble, happiness dwells within. A water-color.

Acquired: March 4, 1920. Signed; not dated. On canvas; 15½ W., 21½ H.

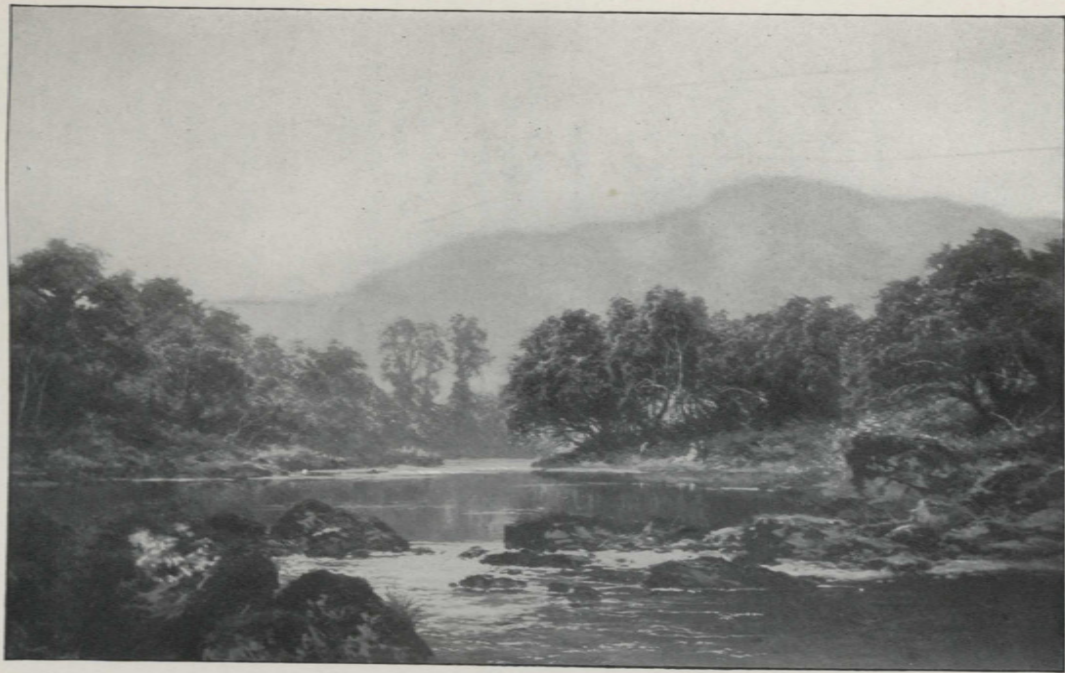
MARTENS, Willy.—A Dutch painter, born in Java, December, 1856. His works are in the Academy at Amsterdam; he was a pupil of Wynvett and de Allebe, and Bunat in Paris. His works received Honorable Mention in Paris, 1886; he was decorated with the Legion of Honor, 1889; received many honors in 1900.

60 HOMEWARD BOUND

A broad expanse of sky with clouds, giving it a somber look and carrying chill in the air. The peasant woman making the scene picturesque by driving the sheep to their fold. The silvery greys that envelop the landscape are beautifully blended. This water-color is a study of sheep, distance and expanse of sky.

Acquired: March 4, 1920. Signed; not dated. On canvas; 17½ W., 13 H.

MAUVE, Anton.—He was born at Zaandam, Holland, 1838. Died at Arnhem, 1888. It is Mauve's distinction to have been one of the band of Dutch artists who, during the last century, infused new life into the heart of Holland. A pupil of Van Os, he preserved for a time the sleek and smooth execution of his master,



→ MOUNTAIN CREEK—LEADER

but when he came to study nature direct his style broadened into one of remarkable freedom and individuality. No Dutch painter has more sympathetically recorded the intimate charm of Holland, and his works have found their way into galleries at home and abroad, and have been honored in every country. He was a member of the Dutch Society of Art and Sciences, the Société des Aquarellistes Belges, A Knight of the Order of Leopold. He received medals at Philadelphia, Amsterdam, Vienna, Antwerp and Paris.

61

THE BIRCHES

The early spring has brought with it a slight haze among the birches, the woman gives life to the scene with her apron of fagots. The delicate coloring of early spring, the distance, and the refreshing air through the sunshine make real the forest of the birches.

Acquired: March 4, 1920. Signed; not dated. On canvas; 26 W., 31 H.

MULLER, Karl.—Born at Darmstadt, 1818. Son and pupil of Franz Hubert Müller. then of Düsseldorf Academy under Carl Sohn and Schadow; went to Italy in 1839, returned in 1843, and painted some of the frescoes in Appolinaris Church at Remagen. Professor at Düsseldorf Academy. He traveled extensively on the Continent and in the near east.

62

MOTHER AND SON, HOLLAND

The mother's head, shoulders, apron, and her little son's head and shoulders, the table and floor are touched with sunshine that comes through the window. The boy is looking earnestly up into his mother's face. The artist has given to this interior in Holland qualities that are graceful, loving and pleasing.

Acquired: March 4, 1920. Signed; not dated. On canvas; 11 W., 13 H.

NEUHUYS, Albert.—Born at Utrecht, June 10, 1844. Genre painter; pupil of G. Craeyvanger and of Antwerp Academy.

63

THE STREAM

A study in black and white in oil; an early and uncommon attempt, resulting with great success in this instance, although not representative of this noted artist's work. One of those shallow, purling brooks where occasional rifts break the descent; sedges and willows luxuriating in the damp hollow of the pasture's lowlands.

Acquired: September, 1901. Signed; dated, 1886. On canvas; 22½ W., 14½ H.

OCHTMAN, Leonard.—Born at Zonnemaire, Zeeland, Holland, October 21, 1854. His father was a decorative painter, who came to this country, settling at Albany, in 1866, soon after which time the son became a draughtsman in an engraving office, 1872-79; in which latter year he opened a studio; but in 1880 removed to New York city for further study, re-opened his studio in Albany the following year, remaining until the autumn of 1885,

when he permanently settled in New York; later traveled in Europe, making many landscape studies in 1886. In his specialty, landscape, he is self-taught. He is a member of the National Academy of Design; the National Institute of Arts and Letters; Society of American Artists; American Water Color Society; New York Water Color Club; Society of Landscape Painters; Brooklyn Art Club; Salmagundi Club, and Lotus Club. He is represented in most all the prominent collections throughout the country. Awarded Prize, Brooklyn Art Club, 1891; Medal, Columbian Exposition, 1893; Gold Medal, Philadelphia Art Club, 1894; Silver Medal, Pan-American Exposition, Buffalo, 1901; Silver Medal, Charleston Exposition, 1902; Morgan Water Color Prize, Salmagundi Club, 1902; Shaw Fund Prize, Society of American Artists, 1902; Inness Gold Medal, N. A., 1903; Woodward Purchase Fund, Brooklyn Institute, 1903; Evans Prize, Salmagundi Club, 1903; Webb Prize, Society of American Artists, 1904; two Gold Medals, for oil and water-color, St. Louis Exposition, 1904; Rhead Purchase Fund, Richmond (Ind.) Art Club, 1905; 2nd Corcoran Prize, Washington Society of Artists, 1905; Inness Prize, Salmagundi Club, 1906; Evans Prize, Salmagundi Club, 1907.

64

CAPRI

On the steps of this hilly village street in Capri, Italy, stands a white-washed residence; note the small window on the side of the house and the happy faces of the orange sellers, picturesquely clad. A water-color.

Acquired: March 4, 1920. Signed; not dated. On canvas; 14 W., 21 H.

OLIVETTI, Luigi.—An Italian artist of Rome and Turin.

65

CATTLE IN LANDSCAPE

The painting is on wood by one of the oldest painters in the Gallery. The quality of the work is quiet and rich, as in the days of the old masters. The cattle are feeling the effects of the extreme heat. The clouds are gathering for a storm. Ommeganck is a painter of renown.

Acquired: March 4, 1920. Not signed; no date. On canvas; 29 W., 21 H.

OMMEGANCK, Balthazar Paulwet, 1775-1826.—Born at Antwerp, 1755. An admirable painter of landscapes and animals. He depicted nature with great truthfulness. His works were much sought after during his life. Many of them are in private galleries; examples are seen in the Louvre, Brussels and Cassel Galleries.

66

SNOW SCENE WITH SUNLIGHT*

One can feel the air in the clearness of the atmosphere. The sunlight has tipped the snow-covered landscape with a feeling of cheer and warmth. On the bank the young trees cast a bluish shadow. Reflections on and in the water are a study.

Acquired: March 4, 1920. Signed; not dated. On canvas; 36 W., 28 H.



→ RETURN WITH THE FISH—DEMONT-BRETON

67 THE GRAND CANAL, VENICE

A pastel, beautiful and harmonious are the blending of these delicate colors of Venice by the artist. In the foreground are some "Stones of Venice;" the great stakes are driven in the bed of the water to which the boats can be fastened. The sails give color to the scene. In the distance is Santa Maria Della Salute. The pastel is illuminated with the sky's reflections.

Acquired: March 4, 1920. Signed; dated, 1888. On canvas; 25 W., 19 H.

68 ENGLISH LAKE COUNTRY

The perspective and long distance is charmingly carried out by the artist, as well as the clear atmosphere with its light buoyant air, the grandeur of bulk and strength of color. The sun faintly breaking through the fleecy clouds casts a silvery sheen upon the mountain sides and river, giving a unity of feeling and harmony of tone, the more subtle because of the scale of color. The delightful group of pine trees, the bed of stones in their variety of shapes brought out in violent tints, fill the landscape with a grey purple haze, almost invisible.

Acquired: March 4, 1920. Signed; not dated. On canvas; 36 W., 28 H.

69 INTERIOR OF ST. MARK'S, VENICE

The artist has made real the beautifully designed old rose window with its colored glass, casting its bluish light in the foreground on the hanging lamp, and the pulpit with its marble columns. In the side chapel people are kneeling in prayer before the altar of burning candles. There is much in detail of the architectural beauty exquisitely painted. The picture gives a feeling of indescribable charm and restfulness.

Acquired: March 4, 1920. Signed; not dated. On canvas; 16 W., 24 H.

70 VENICE

The Palace of the Doge, the famous Campanile, St. Mark's, all the well-known features which go to make the "Queen of the Adriatic" so fascinating to tourists, are seen across the Grand Canal from a landing in the foreground. The subject, as well as skillful handling of the sky, water, and the atmosphere of this picture, will continue to cause it to hold its place as one of this versatile artist's best paintings.

Acquired: June 1, 1908. Signed; dated, 1888. On canvas; 34½ W., 24½ H.

71 VENETIAN SAILBOATS

Standing in bold relief against a typical Venetian sky are seen two clumsy, though artistic-looking sailing craft, unusually attractive because of the canvas being of various hues and embellished with decorative emblems, which again brighten the picture by reflection of the

colors upon the placid surface of the water; Venice is a low, white outline in the distance.

Acquired: September, 1901. Signed; not dated. On canvas; 23½ W., 16 H.

72 EARLY SPRING IN THE HUDSON VALLEY

An April day in the Hudson Valley after a heavy rain, flooding the lowlands, but making bright the green fields; the trees are still bare from the winter's cold.

Acquired: April, 1913. Signed; not dated. On canvas; 34 W., 24 H.

PALMER, Walter Launt.—Born at Albany on August 1, 1854, the son of Erastus Dow Palmer, the well-known sculptor, and studied under F. E. Church, of Hudson, N. Y., and Carlos Duran. He won the Hallgarten Prize in 1887; Medal at Columbian Exposition, Chicago, 1893; Gold Medal, Philadelphia, 1894; Evans Prize, New York, 1895; 1st Prize, Boston, 1895; 2nd Prize, Nashville Centennial, 1897; Highest Mention, Paris, 1900; Silver Medal, Buffalo, 1901; Silver Medal Charleston, 1902; Silver Medal, St. Louis, 1904; Bronze Medal, St. Louis, 1904; Member of the National Academy of Design and of American Water Color Society.

73 MIST, TELLOCK, WALES

A mist envelopes the landscape, leaving a silvery sheen along the water's edge at the base of the mountain. The sun is ready to burst through the clouds. A delicate touch of the artist's brush causes the canvas to appear as if painted on china.

Acquired: March 4, 1920. Signed; not dated. On canvas; 20 W., 14 H.

PALMER, Sutton.—Born at Plymouth, 1854. Member of the Royal British Colonial Society of Artists. Showing love for drawing as a child there was no question as to what his career should be. He attended South Kensington Art School for two years (Gold Medal the second year), until twenty years of age he painted still life, but since then he has painted almost every phase of landscape in water colors. Inaugurated one man shows in 1880, and since then has held twelve exhibitions in London and two in New York; he has been a constant exhibitor of the Royal Academy.

74 PLEASURES OF YOUTH

A summer holiday scene, wherein children are thoroughly enjoying themselves in the fields, plucking and tossing nosegays at one another. The attitudes are wonderfully natural, each of the figures as sketched being far removed from the conventional; some graceful, others displaying the awkwardness of childhood. The first impression of the picture is a combination of Bouguereau and Ridgway Knight; the model suggestive of the former, and the coloring that of the latter.

Acquired: September, 1901. Signed; dated, 1900. On canvas; 44½ W., 31 H.

PATTEIN, César.—He was born at Steenvoorde, Norway, and



→ PLEASURES OF YOUTH—PATTEIN

studied painting under the famed Jules Breton. He was awarded a Medal of 3rd Class at the Paris Salon of 1896.

75

FRIEND OR FOE?

The scene is on top of the Rocky Mountains. The rider and horse have traveled all day and are tired; the rider is wondering if they advance toward the settlement seen in the background, would they find friend or foe? It is moonlight, the stars are out. Note the shadow of the horse and the shading of the blues and greens. The attitude and coloring of the Indian and the horse are realistic.

Acquired: March 4, 1920. Signed; not dated. On canvas; 52 W., 30 H.

76

COSSACK SCOUTING PARTY

A party of Cossack riders, the pioneers of a band of fighters, fur-capped, holding aloft sharp pikes, and with poncho slung over the horse's rump, are seen picking their way in pairs through drifts of snow in which a valley of the Caucasus is bathed with glaring whiteness. The artist has done some of his cleverest sketching in this scene, and the delineation of animals and men is typical of his best effort.

Acquired: May 12, 1908. Signed; not dated. On canvas; 26½ W., 39½ H.

REMINGTON, Frederic.—He was born at Canton, St. Lawrence county, N. Y., on October 4, 1861, and was educated at the Yale Art School and the New York Art Students League. As a young man he held a position for some time in the State Insurance Department at Albany, and it is related that the wall before his desk bore many of his idle, free-hand sketches. He spent several years on a Western ranch, where he had good opportunity to study life in that wild and varied region; traveled abroad, and illustrated both books and magazines; his pronounced style becoming familiar to the public about 1895, and his work finding a ready market. He was a Member of the National Academy of Design.

77

SIR JOHN HAMILTON

A most interesting portrait of this Irish nobleman who lived 1755-1835; made a reputation as a British general, serving in several campaigns in India; became a brigadier-general in 1805 and distinguished himself in the Peninsular War. It shows a thoughtful expression of an unusually refined face, the countenance treated most feelingly by this master artist. The coat is loosely parted, displaying the frilled shirt of the period, the wig of the fluffy, white style; in his right hand, which crosses negligently over the left arm, is held a document, which proves, in examination, to be the Augmentation Bill.

Acquired: September 24, 1908. Not signed; undated. On canvas; 24½ W., 29½ H.

REYNOLDS, Sir Joshua.—Born in Devonshire, Eng., in 1723; died at London, 1792. Began to draw in such a manner when at

school as to attract attention, and at the age of eighteen was sent to London to study under Hudson, progressing so remarkably that at the end of the second year his master became inordinately jealous and estranged; in 1749 he accepted an offer to sail to Italy, and spent a year painting portraits, studying then for two years in Rome, and in art centres of southern Europe; returned to London in 1752, and enjoyed unparalleled success for the remainder of his life, so much so that his supremacy was never threatened by the greatest English artists. On the founding of the Royal Academy, 1768, he was elected president by acclamation, and was knighted by the king.

78 GUERNSEY ISLAND CHANNEL

The incoming tide forms wave after wave; the light, of yellowish green sheen, makes beautiful the abrupt hillside, contrasting as it does by most delicate treatment with the violet shades, and preserving a wonderful harmony throughout the whole scene. The water is natural in color, repeating the subdued tones of the sky, which is a delicate cerulean blue. In the background the cliffs rise abruptly, their tops forming a sharply serrated edge against the sky.

Acquired: May 12, 1908. Signed; dated, 1897. On canvas; 32 W., 20 H.

RICHARDS, William T.—He was born at Philadelphia. Among the honors conferred upon him was a Bronze Medal, at the Exposition Universelle, Paris, 1889.

79 THE MILL

Where mountain creek pours into broad river, a mill is located, sequestered in part by a clump of trees; a woman is seated on the bank intent upon her fishing; the sky betokens a sunny day, when masses of cumulus clouds chase their course across the horizon. It is typical of the French style of painting, reminding one of the Barbizon School.

Acquired: September, 1901. Signed; not dated. On canvas; 18 W., 13 H.

RICHET, Léon.—This artist was made "Hors Concours" in recognition of his skill in painting landscapes which won medals. He is a Member of the Society of French Artists; was awarded the Medal of Honor in 1885; Medal of the Third Class in 1888, and Medal of Second Class in 1901.

80 AN AUTUMN SUNSET

This superb canvas shows a glorious fall in rich early coloring of foliage; a light mist crosses the sun, softening the lights and shades and casting strong reflections in the winding lake, leaving beautiful blended impressions of sky and nature on the water. A study in color.

Acquired: March 4, 1920. Signed; not dated. On canvas; 29 W., 21½ H.

RIX, Julian.—Born at San Francisco in 1851; died, 1903. Painted much in California of the coast and forests. Member of the Sal-

magundi Club. Exhibited widely at the exhibition. Much of his later work was reminiscent of the Barbizon School.

81 THE MEETING IN THE DESERT

This water-color is a subtle harmony of cool colors interwoven with warmer ones, a fine rendering of clear light, stillness and solitude. The sky is a canopy of azure blue, clear of haze. The men have met and are talking over the affairs of their camp life in the desert. The texture of their oriental costumes are exceedingly well depicted on the canvas.

Acquired: March 4, 1920. Signed; not dated. On canvas; 14 W., 20 H.

ROSETTI, Gabriel Charles Dante.—Born May 12, 1828; died in London, April 16, 1882. He was a painter of history, and painted many canvases of London. He was a pupil in the Royal Academy, and had many celebrated teachers; he was an interesting figure in the modern school of art.

82 LANDSCAPE IN SPAIN

The picture is painted on wood; it almost seems as if it were painted on china, with its purity of coloring. The atmosphere is tranquil, the smooth water has the reflections of tender greens which grow so profusely on the banks. Figures are seated by the cacti on the right bank having a picnic.

Acquired: March 4, 1920. Signed; not dated. On canvas; 14 W., 11 H.

SANCHES-PERRIER, Emilio.—One of the brilliant groups of Spanish painters who have made their home in Paris. Sanches-Perrier made his first appearance at the Salon, 1886. Received Honorable Mention. His landscapes are not only distinguished by purity of color and deft craftsmanship, but interpret the character of the same with quiet feeling.

83 RESIDENTIAL SCENE IN VENICE

There is much skillful painting in this picture. On the left is the wash-house; near it a sail-boat, a tower in the rear looms skyward. Crossing the bridge, mid-way between the foreground and the background is a church with a minaret tower. The sun's dim rays reflect a long drawn out light on the water where white ripples softly play. Beyond the stone wall people are walking. Trees are growing from the inner courts of houses. The people in the gondola give a brightness to this canal in Venice.

Acquired: March 4, 1920. Signed; not dated. On canvas; 13 W., 16 H.

SANTORO, Rubens.—Born at Mongrassono, 1843. He was a marine painter; a pupil of the Academy of Naples and of the Domenico Morelli. He held exhibits at Naples, Turin, Venice, and especially at London and Paris.

84 GROSSER GARTEN, DRESDEN

A field swamp, reflecting a blue as deep in its intensity as that of the sky; bright green algae and lily leaves furnishing high relief, and a scattering of golden flowers relieving the shadows of the wild brush.

Acquired: September, 1901. Signed; not dated. On canvas; 23 W., 19 H.

SCHRADER, Berta.

85 WALLACHIAN HORSES

The drivers, the horses and laden wagon have come through a heavy snow storm in Russia. While the snow has abated, the men are fearing another such storm will overtake them. The horses are weary and exhausted. The snort of the rider's horse in the foreground to the right shows the cold of the day in Russia.

Acquired: March 4, 1920. Signed; not dated. On canvas; 34 W., 28 H.

SCHREYER, Adolf S.—There is no suggestion of the German in the art of Schreyer, yet it was in that most German of cities, Frankfort-on-the-Main, that he was born in 1828. He traveled much, painting as he went in his wanderings in Algiers and along the North African coasts into Asia Minor, producing in those pictures of Arab life which are very popular. He was a resident of Paris until 1870, when he divided his life between that city and his estate at Kromberg near Frankfort. He lived surrounded by horses and hounds. He was invested with the Order of Leopold in 1860, received appointment of court painter to the Duke of Mecklenburg in 1862; was a Member of the Academy of Antwerp and Rotterdam and received First Medal at all the important European Expositions between 1863 and 1876.

86 SPRINGTIME

Trees have not yet given sign of vernal life, and fields are awaiting the greening process; even the water in the swollen stream, high along the roots of trees at bank side, look chilly, and the sky shows a sympathetic bleakness.

Acquired: September, 1901. Signed; not dated. On canvas; 28 W., 19 H.

STRUETZEL, Otto.

87 FISHERMEN'S FAMILIES

On the coast of Scheveningen, Holland, the rude fishing smack has come in to avoid the breaking of the storm at sea, and is resting its nose upon the sand of the broad beach, while wives and children of the sturdy salts have come to the sands to fill their baskets.

Acquired: May 12, 1908. Signed; not dated. On canvas; 30½ W., 23 H.

TEN KATA, J. W.

88 THE FIRST LIGHT FALL OF SNOW IN NORWAY

Here is a work joyous in its brilliant coloring and sense of brisk air and clear atmosphere. The color scheme is a study. The early snows have almost covered the ground, save where the ruts are in the road. To the right and in the foreground is seen a broken down cart, adding color to the landscape. In the background the wintry atmosphere hangs over the mountains, at whose base peacefully dwells the small settlement.

Acquired: March 4, 1920. Signed; dated, 1894. On canvas; 33 W., 25 H.

THAULOW, Fritz.—A native of Christiania, Thaulow studied under Gude and went to Paris in 1883, and quickly became famous for his transcripts, not only in northern Europe, but also of Norway, Brittany and Holland. His works have long been popular. Born 1840; died 1906.

89**A MOON RISE**

A beautiful poem in oils, by the artist; the rising moon adds light to the night, and reflects its beauty in the marsh land.

Acquired: April, 1913. Signed; dated, 1913. On canvas; 23 W., 15½ H.

TRYON, Dwight W.—An American landscape painter exhibiting first at the Academy in 1872. He was born in 1849; made careful study of the figure, but preferred landscape work. Studied abroad under de Chevreuse Guillemet and Daubigny from 1876 to 1881. Won Hallgarten Prize at Academy in 1887, Webb Prize at Society, 1889, and was made an N. A. in 1891. Ellsworth Prize, Chicago, 1889. Medal at the Columbian Exhibition.

90**THE PATH THROUGH FIELDS**

One of the best landscapes produced by this artist, although credited to his later years, when he became infirm in health. A foot-path, starting at the left foreground, curves through the centre distance, a sun-bathed hayfield, and is seen ascending the slope, bordered here and there by wildflowers. The grouping of a number of conspicuous trees, the distant woods and mountain-top have been carefully planned to yield an admirable atmosphere and very pleasing perspective.

Acquired: July, 1903. Signed; not dated. On canvas; 41 W., 27½ H.

TWITCHELL, Asa Weston.—He was born at Swansea, Mass. on January 1, 1820, and was of pronounced Puritan stock, which even after so many generations seemed to bear its impress upon his affectionate and simple character, his ancestors coming to America in 1634. He settled in Albany in 1843, four years after painting his first portrait, and presently opened a studio. He preferred to excel as a portrait painter; but some of his landscapes met with favor. A number of his portraits have found permanent location with institutions throughout the country and

in the best homes. His out-of-town studio was on the Slingerlands highway, the second story of an addition to his home, and in the city it was for many years over the Annesley art store on North Pearl street. He died at Slingerlands on April 26, 1904.

91 A VILLAGE NEAR BELGIUM

The sheep are being driven to pasture by their keeper and dog. Thatched roof cottages in the village contain sometimes one door and window, while others have two windows and door. Large families often live in these humble dwellings, yet the people are happy. The sheep are wonderfully real; one could put their fingers through their thick wool and hear the ba-ba as they are driven to pasture.

Acquired: March 4, 1920. Signed; not dated. On canvas; 28 W., 20 H.

VAN LEENPUTTEN, Franz.—Born, 1850. Pupil of Verwee's. A painter of peasant life and agricultural labors chiefly in the Campines. A bold painter and a marvelous colorist.

92 WATER-CARRIER

A Venetian peasant is carrying along the street an earthen jug and kettle by a yoke held across her right shoulder; her dark blue dress is pulled up and tucked in at the waist, exposing her neat, white skirt and daintily turned ankle; over her head an embroidered shawl; she exhibits a coquettish countenance and jaunty air. The artist has carefully executed a pleasing subject.

Acquired: September, 1901. Signed; not dated. On canvas; 17½ W., 31 H.

93 FRUIT-GIRL

This Venetian young woman wears over a white, lace-trimmed chemise a basque of many hues, and a double-flounced, yellow skirt, exposed by a petticoat carelessly held to her waist by her plump arm, which rests lightly on the marble balcony of the villa, while held by her left is a basket of luscious fruit. The artist has avoided the conventional by skillful posing. The whole is rich in color.

Acquired: September, 1901. Signed; dated, 1900. On canvas; 17½ W., 31 H.

VON BLAAS, Eugen.

94 SUMMER PLEASURE OUTING

The storm has passed; dark clouds have broken up, and the roadway is wet. Two Russian carts are wending their way in the direction of the looker-on, each freighted with peasants dressed in brilliant woolens. There is excellent foreshortening of horses. The picture is beautiful in drawing and painting. The action of the horses and expressions of the women are strongly rendered.

Acquired: September, 1901. Signed; not dated. On canvas; 21½ W., 17 H.

VON KOWALSKI, A. Wiernox.

95

FOND MOTHER

A Dutch interior scene, where a mother at work is seated near a hooded, wicker cradle, peering fondly at her infant; an open fireplace and kettle suspended from a chain afford a quaintness; delicately treated a flood of light streams from the casement.

Acquired: May 12, 1908. Signed; not dated. On canvas; 39 W., 31 H.

WEILAND, J.

96

"MRS. JORDAN;" DOROTHY BLAND

This is a likeness of "Mrs. Jordan," the assumed name of Dorothy Bland, who was an Irish actress of considerable note in the parts of "Rosalind," "Viola" and "Lady Contest." She was born near Waterford, Ire., about 1762, and died at St. Cloud, France, in 1816. She became the morganatic wife, or mistress, of the Duke of Clarence (King William IV.) in 1790, and it is said that several of the nobility trace title through that liaison. The picture shows her in a scoop straw hat, secured by an old-fashioned ribbon which encircles her neck; a portion of her breast is exposed by the parting of the lace bodice. The coloring is excellent throughout and the flesh tints admirable; beyond this, the face is attractive and the pose graceful.

Acquired: September 24, 1908. Not signed; no date. On canvas; 22 W., 27 H.

WHEATLEY, Francis.—An artist of the "English School," born at London, in 1747; died there in 1801. He acquired his earliest art education at Shipley's drawing school, receiving several premiums from the Society for the Encouragement of Arts; assisted Mortimer in decorations of Brocker Hall and Vauxhall; but inclination leading him to portraiture and landscapes he met with abundant success, his large painting of the Irish House of Commons giving him an undying reputation; Associate Member of Royal Academy in 1790, and Member in 1791.

97

AN AUTUMN LANDSCAPE

Autumn; pleasing in coloring; a dense oak stands on the bank of a stream where the blue of the sky is reflected in the water.

Acquired: April, 1913. Signed; dated, 1908. On canvas; 26 W., 20½ H.

WOOD, W. R. C.—Born at Washington in 1875, and was a pupil of S. E. Whitmore.

98

VENICE

Venice on a bright sunny day. Sail boats are coming and going. Fishermen are drawing their nets. The gondolier is making for the headland across the water, where the reflections are as varied as an opal.

Acquired: October, 1910. Signed; not dated. On canvas; 43½ W., 26½ H.

ZIEM, Felix.—Was born in Côte d'Or in 1821. He was a painter of architecture and marine subjects. Pupil of the Dijon Art School, and traveled much in Italy and the East. His pictures of Venice particularly have won him a worldwide reputation. He was awarded many medals and became Officer, Legion of Honour, in 1878. His work is widely distributed; with many pictures in the galleries of Art in America.

99**A TAVERN IN FRANCE**

A unique painting quite as fine as a DeTaille or Meissonier. The horses have halted with covered wagon before a French tavern where a signboard hangs out. A man and women are conversing by the roadside. A trunk and boxes are waiting to be carried away.

Acquired: March 4, 1920. Not signed or dated. On canvas; 7 W., 4 H.

ARTIST, Unknown.

Albany Artists

100

WASHINGTON

A portrait in which the artist has evidently followed the facial expression and pose depicted by Gilbert Stuart, painting him at the same age, towards the close of the General's life; but a distinct departure in coloring.

From Gallery of Fine Arts. Dated, 1826. On canvas; 23 W., 29 H. Entrance hall.

✓ 101

EDMOND CHARLES GENET

Republican Ambassador from France, 1793, and known in American History as Citizen Genet.

Given by Mrs. George Clinton Genet. On canvas; 23½ W., 29½ H. Room "H," second floor.

✓ 102

LEONARD GANSEVOORT

Leonard Gansevoort, brother of Gen. Peter Gansevoort, Jr., was born at Albany 1751; died 1810. Leonard Gansevoort's country seat, "Whitehall," just west of Delaware avenue, was renowned for its hospitality.

Given by Mrs. J. Townsend Lansing. Not signed or dated. On canvas; 23 W., 27½ H. Main hall, first floor.

✓ 103

ELKANAH WATSON

The picture shows a man, fine of feature, in scarlet coat and silk-embroidered vest, the left hand while grasping a sword hilt also holds some important document; in the distance, through the window, a vessel is seen sailing towards the setting sun and flying the American colors.

From Gallery of Fine Arts. No date. On canvas; 47½ W., 59 H. Round gallery, second floor.

Copy after John Singleton Copley by Ezra Ames. Given by the family of Ezra Ames.

✓ 104

MARIA VAN SCHAICK

Given by Mrs. Abraham Lansing. Not signed or dated. On canvas; 24 W., 31 H. Room "C," first floor.

AMES, Ezra.—Born in Worcester county, Mass., about 1768, and became a resident of Albany in 1793 or earlier. With fidelity he has executed a number of portraits and also copied celebrated paintings; married and lived in Albany.

105 AUTUMN ON THE SUSQUEHANNA

The summer has ended. Autumn is in full swing. Note the rich tones in coloring.

Given by the Anna Vandenberg Estate. Signed; dated, 1857. On canvas; 39 W., 26½ H. Room "H," second floor.

106 VIEW ON THE HUDSON NEAR NEWBURGH

Given by the Gansevoort Lansing Estate. Not signed or dated. On canvas; 48½ W., 28½ H. Room "E," first floor.

107 MEETING OF THE WATERS, VALE OF AVOCA

Given by Miss Laura Annesley. Signed; dated, 1854. On canvas; 55 W., 33 H. Room "F," second floor.

BOUGHTON, George H.—Born in England, 1834; died at London, January 19, 1905. His family went to Albany, N. Y., 1837. Studied at Albany. First exhibited at the National Academy of Design, New York, in 1858. Made an Academician, 1871. Associate Member of the Royal Academy, 1870, and of the Royal Institute of Painters in Water Colors.

108 MORNING

Looking east over the Hudson Valley from the Catskill Mountains.

Given by Mrs. Abraham Lansing. Signed; not dated. On canvas; 24 W., 17½ H. Gansevoort Lansing Memorial Room "B," first floor.

CHURCH, Frederick B.

109 HUDSON AT LUZERNE

Note the shadows and the rich tones in coloring along the shore, which tell of evening creeping on. The continual stir of water over the rocks and the bay within a bay.

Given by the Charles L. Palmer Estate. Signed; dated, 1868. On canvas; 23½ W., 13½ H.

110 AUSTRALIAN PARAKEETS

Australian Parakeets have alighted on a sumac tree; note the rainbow coloring on the one to the right.

Given by Dr. William E. Milbank. Signed; dated, 1870. On canvas; 23½ W., 26½ H.

111 WILD PIGEONS

Wild pigeons take time for play in a mountainous region amid a growth of rich coloring.

Given by Dr. William E. Milbank. Signed; dated, 1869. On canvas; 23½ W., 26½ H.

CROOK, Alfred T.—Born at Albany, N. Y. Died at Albany. Studied under Edward Gay. Known best for paintings of game and still life.

112 YE OLDE INN

Formerly stood at the corner of Steuben and Chapel streets, Albany.
Given by Katharine P. Harvey. Signed; dated, 1886. On canvas; 12½ W., 18 H. Room "C," first floor.

DAVIDSON, Charles G.

QUAI MENETRIERS, BRUGES

See J. Townsend Lansing collection, No. 37

FOREST IN WINTER

See J. Townsend Lansing collection, No. 38

EATON, Charles Warren.

113 ALBANY JAIL, 1805

The old Jail stood on the southeast corner of Eagle and Howard streets.

Given by Franklin M. Danaher. Not signed or dated. Water-color; 7 W., 9½ H. Room "D," first floor.

114 OLD ALBANY, 1805

Pearl and State streets.

Given by Franklin M. Danaher. Signed; not dated. Water-color; 12½ W., 9½ H.

EIGHTS, James.

115 PORTRAIT OF ERASTUS DOW PALMER

Given by Walter Launt Palmer. On canvas; 26½ H., 21 W. Room "L," second floor.

ELLIOTT, Charles Loring.—Born at Scipio, N. Y., 1812; died at Albany, 1868. Son of an architect; pupil of Col. John Trumbull and Quidor. He painted portraits in the western part of the State while still a young man, and opened a studio in New York city early in his career. He was elected Associate of the N. A. D. in 1854, and Academician in 1846. He is said to have painted more than seven hundred portraits of eminent people, among them Fletcher Harper, FitzGreen-Halleck, W. W. Corcoran, Fenimore Cooper, Gov. Seymour, Erastus Corning, Erastus D. Palmer. The vigor and truth of his best likenesses, the character and color which distinguished them, are such as to win the respect and interest due to a master.

116 SUNSET ON LAKE GEORGE

Given by Mrs. Anna V. A. Jenison. Not signed or dated. On canvas; 17 W., 9½ H. Room "C," first floor.

117 THE VAN ALLEN HOMESTEAD

Given by Mrs. Anna V. A. Jenison. On canvas; 14½ W., 9 H. Room "H," second floor.

118 THE VILLAGE OF CATSKILL

Given by Mrs. Anna V. A. Jenison. Not signed or dated. On canvas; 18½ W., 9½ in. H. Room "H," second floor.

FERGUSEN, Henry A.

119 THE NORMANSKILL

A balmy summer's day; note the density of shade by the trees on the left.

Signed; dated, 1865. On canvas; 23½ W., 13½ H. Room "H," second floor.

GAY, Edward. See No. 42.

120 THE CREEK

An ideal summer resort for the cattle; enough to eat, enough to drink and comfortable shade.

Given by the Charles L. Palmer Estate. Signed; dated, 1863. On canvas; 15 W., 8½ H. Room "H," second floor.

HART, James McDougal.—Born at Kilmarnock, Scotland, 1828; died at New York, 1901; taken to America in 1831. Pupil of his brother, William Hart, and in 1851 of Schirmer, in Dusseldorf; A. N. A. in 1857; N. A. in 1859.

121 ALBANY

View of Albany from the east side.

Given by the Vosburgh Estate. Signed; dated, 1846. On canvas; 48 W., 36 H. Room "E," first floor.

122 GRAND MANAN ISLAND

The rock-bound coast is washed by the play of wind and sea; birds bathe in its spray. The silver sheen of the sun is reflected in the water.

Given by the Charles L. Palmer Estate. Signed; dated, 1863. On canvas; 20 W., 12 H. Room "H."

123 THE NORMANSKILL

A scene on the creek near Kenwood, painted from the bridge of the Bethlehem Turnpike, showing the high wooded bluffs on the south shore and the sloping fields upon the northern; the former portion in the deep shadow of the afternoon and the other half aglow.

Given by Gen. Amasa J. Parker. Not dated. On canvas; 29½ W., 24½ H. Room "F."

HART, William.—A recognized painter of the "American School;" born at Paisley, Scotland, in 1822; died June 17, 1894; devoted to landscape and animals; brought to America in 1831 and lived for some time in Albany, where at first he was a painter of panels for coaches; but opened an art studio in 1848; was the first president of the Brooklyn Academy of Design, and from 1870-73,

president of the American Society of Painters in Water Color; elected A. N. A. in 1857 and Academician in 1858; largely self-taught.

124**THE GIRL IN BLACK**

On canvas: Signed; dated, 1904. 24½ W., 35 H. Room "G."

HUNTLEY, Samantha L. See No. 46

125**PINE FOREST AT TWILIGHT**

The sun is setting; the golden glow of the sky, which can be seen in the far distance, reflects its splendor, together with the pines, in the water.

Acquired: 1908. Signed; not dated. On canvas; 29½ W., 59½ H. J. Townsend Lansing, Room "H."

LITHGOW, David Cunningham.—David Cunningham, son of William and Catherine (Cunningham) Lithgow, was born in Glasgow, Scotland, November 12, 1868. His preparatory education was obtained in the Glasgow public schools, supplemented by a course at Glasgow Technical College. He became a pupil at the Halldean Academy of Art at Glasgow until 1887, when he went to London and studied at Kensington School of Art under Sir Frederick Leighton. After completing his studies he came to New York in 1888, where he remained until 1890. In that year he moved to Albany, where he opened a studio in landscape and portraiture. His best work is shown in the Indian groups of the N. Y. State Museum.

126**SKIPPER IRESON**

An effort to make of a tradition of our New England coast a picture which should be essentially American. The painter, whose natural bent and whose study in the old world combined to direct his work to more decorative and classic themes, yielded to the advice of others and to natural patriotic impulse when, on his return from his studies abroad in 1878, he took up his residence on the New England coast and for the space of two summers worked outdoors with models recruited from local village types to render this pictorial version of Whittier's well-known poem, in which the skipper, who refused to go to the aid of his companion fisherman in a sinking craft, is tarred and feathered by the villagers. This picture was first shown at the exhibition of the Society of American Artists at New York in 1881, and since then in the Munich and other exhibitions.

Given by Hon. John Boyd Thacher. On canvas; 71 W., 38 H. Room "G," second floor.

LOW, Will Hickok. See No. 58.

127**ARTIST TWITCHELL**

A highly pleasing picture of the portrait artist Albanians were fond of, Asa W. Twitchell. He is depicted wearing an artist's berri, as was his

wont, and both artist and subject must have been in happy mood, for it is not only an excellent likeness but manages to fix upon the canvas one of his familiar and kindest expressions.

Property of the Society. Dated, 1905. On canvas; 21½ W., 27 H. Room "F," second floor.

McHARG, Alice.—She was born in Albany in the '70's, studied under her grandfather, A. W. Twitchell, and received instruction in the Art Students League; also participated in summer art school instruction in nature.

128 THE WOODS BY THE LAKE

Given by the Gansevoort Lansing Estate. Signed; dated, 1878. On canvas; 16½ W., 22 H. Room "B," first floor.

129 STORM KING ON THE HUDSON

Very rich autumnal coloring in the foreground, giving the scene life and brightness.

Given by the Anna Vandenberg Estate. Signed; dated, 1862. On canvas; 37 W., 21½ H. Room "G," second floor.

MARTIN, Homer D.—Born at Albany, N. Y., 1836; died, 1897. Pupil of William Hart. American landscape painter. Elected A. N. A. 1868, and N. A. 1857. Member of the Society of American Artists.

130 A SCULPTOR'S STUDIO, 1857

Erastus Dow Palmer in his studio on Columbia Place, Albany, 1857. His pupils, Launt Thompson and Charles Calverly in the back-ground.

On canvas; Not signed or dated. 36 W., 28 H. Room "I," second floor.

131 DUDLEY OBSERVATORY DEDICATION

The picture represents the service in the Albany Academy Park at the time of the dedication of the Dudley Observatory, August 28, 1856. Hon. Edward Everett is seen delivering the oration in the presence of the American Association for the Advancement of Science and a large body of other distinguished men, among whom the faces of prominent Albanians may be noted. Mrs. Dudley, the donor, is seated at the left.

Not signed or dated. On canvas; 73½ W., 55½ H. Room "I," second floor.

MATTESON, Tompkins H.

132 A MORNING IN SUMMER

Purchased and presented by the Council of the National Academy of Design, winter exhibition 1922, from the Henry W. Ranger Fund.

Acquired: 1922. Signed; dated, 1922. On canvas; 51½ W., 37 H. Room "G," second floor.

OCHTMANN, Leonard. See No. 63.

133 WHEAT FIELD WITH POPPIES

Given by the Gansevoort Lansing Estate. Signed; not dated. On canvas; 32 W., 22 H. Room "B," first floor.

134 THE BROOK IN WINTER

Given by the Gansevoort Lansing Estate. Signed; not dated. On canvas; 24½ W., 16¾ H. Room "B," first floor.

PALMER, Walter L. See No. 72.

135 YOUNG WOMAN'S PORTRAIT

A well-executed likeness, features well defined, and one of the best examples of his work, said to be a portrait of one he admired.

Gift of J. Townsend Lansing. Not dated. On canvas; 18 W., 21½ H.

PENNIE, Robert M.—The son of John Pennie, Jr., who came to Albany from Scotland, and established himself in business, the son having a strong fancy for art, which he developed; but unfortunately died a young man.

FRIEND OR FOE

See J. Townsend Lansing collection. No. 75.

COSSACK SCOUTING PARTY

See J. Townsend Lansing collection. No. 76.

REMINGTON, Frederic.

136 IN ACCORD

Portrait of a young girl with violin.

Given by Miss Jane G. Towner. Signed; dated, 1891. On canvas; 26½ W., 40 H. Room "G," second floor.

TOWNER, Flora L.

137 REVEREND DOCTOR SPRAGUE

A faithful likeness of the Rev. William Buel Sprague, many years the pastor of the Second Presbyterian Church, and the author of the six large volumes, "Annals of the American Pulpit," published in 1857; born at Andover, Conn., October 16, 1795; died at Flushing, N. Y., May 7, 1876.

On canvas: 25 W., 30 H. Room "E," first floor.

138 A STUDY — MAN WITH PIPE

Given by Mrs. Albert V. Bensen. Not signed or dated. On canvas; 24 W., 29 H. Room "F," second floor.

139 LANDSCAPE WITH SHEEP

Given by Mrs. John D. Parsons, Jr. Not signed or dated. On canvas; 17 W., 11 H. Room "H," second floor.

140**LINCOLN**

A half-length portrait of Abraham Lincoln, the facial expression most serious and a study.

Given to the Society. On canvas; 28½ W., 33½ H.

141**PORTRAIT OF TWITCHELL**

A painting of the artist by himself, and one of the best likenesses he has produced. It is three-quarter figure, and represents him standing, with palette in hand, before his subject.

Given to the Society. Not dated; about 1880. On canvas; 39 W., 54 H. Room "G," second floor.

142**HOLY INFANT AND MOTHER**

A charming treatment of a subject so many artists have essayed; the Mother mild, devoted and possessed of countenance of sweetest expression, is holding the infant Savior on her lap. The flesh tints are worthy of praise, and the poses far from constraint.

Given by J. Townsend Lansing. July, 1905. Unsigned; before 1900. On canvas; 28½ W., 36½ H. Room "F," second floor.

TWITCHELL, Asa Weston. See No. 90.

General Collection

143

THE WHEAT FIELD

A shore scene on one of the low, outlying islands of the Black Sea, the uncommon depth of blue of the sky pregnant with its noonday heat, is reflected upon both water and grain, azure and golden, all so peaceful that even the windmill's mammoth wings seem to partake of the general quietude; the dusty, weed-grown roadway, leading in the direction of the solitary, idle sail, is bordered by brilliant patches of wild flowers.

Given by J. Townsend Lansing. September, 1901. Signed; not dated. On canvas; 36 W., 22½ H.

ALBERTS, J.

144

FRUIT VENDER

A scene in Southern Italy, the figures of Neapolitans of the poorer class. The old fruit-dealer has removed his wares from the large hamper which he has borne upon his back, and has spread the contents upon the ground, where six or eight children are seen partaking of his melons. In the background is a study of odd construction of the rears of the poorer Italian homes.

Acquired: September, 1901. Signed; not dated. On canvas; 20 W., 32 H.

BERGAMINI, Frederick.

145

ASPIRATION

A study of head in black and white.

Given by J. Townsend Lansing. Acquired: March 4, 1920. Not signed or dated. On canvas; 16 W., 20 H.

BLACKMAN, Walter.—Born in New York. Studied under Gérôme, Paris Salon. Exhibited at Royal Academy, also Grafton Gallery, London.

146

ST. JOHN IN THE WILDERNESS

The beloved apostle is seen in the foreground in company with three of his followers, who wear the loose, full robes distinguishing learned men of the Orient, and all perceive that from across the mountain stream the Savior is coming towards them.

From Gallery of Fine Arts. Dated Florence, 1845. On canvas; 80 W., 58 H. Room "G," second floor.

BROWN, George Loring.—Artist of the "American School;" born at Boston in 1814; died in 1889; pupil of Washington Allston,

and studied under Eugene Isabey at Paris; visited Europe in 1840, and painted at Antwerp, Rome, Florence, London and Paris, returning to America in 1860.

147 GEORGE W. SCHUYLER

Portrait of George W. Schuyler, a descendant of General Philip Schuyler.

Not signed or dated. On canvas; 25 W., 30 H. Room "C," first floor.

148 MRS. GEORGE W. SCHUYLER

Portrait of Mathilda Scribner, wife of George W. Schuyler, Ithaca, N. Y.

Gift of Brigadier-General W. S. Schuyler, U. S. A., Retired. Not signed or dated. On canvas; 25 W., 30 H. Room "C," first floor.

CARPENTER, F. B.—1848.

149 THE ADIRONDACKS

From the trees on the left one can look over the embankment, seeing the water below. The atmosphere is bathed in a mist.

Given by the Charles L. Palmer Estate. Signed; dated, 1864. On canvas; 14½ W., 9 H. Room "H," second floor.

CASILAER, J. W.—Born in New York, 1811; died, 1893. He was at first an engraver with Durand before taking up painting. Belonged to the "Hudson River School." He went abroad with Durand. In his landscapes he shows clearly the influence of Cole and Durand, and is spoken of by Isham as one of the primitives in American painting.

150 MARSHALL NEY

Given by Mrs. George Clinton Genet. On canvas; 20½ W., 24½ H. Not signed or dated. Room "H," second floor.

DAVID, 1808.

151 MADAME NEY

Given by Mrs. George Clinton Genet. On canvas; 20½ W., 24½ H. Room "H," second floor.

DAVID, 1808.

152 REMINISCENCE

In this picture the old man with gray flowing locks, who is seated beneath a tree, sees in retrospect the pleasures once enjoyed by himself, children playing ball, riding upon the hay cart, swinging, fishing and courting. It is a good example of the early "American School."

No date. On canvas; 58½ W., 38½ H. Room "G," second floor.

DURAND, Asher Brown.—Born at South Orange, N. J., Aug. 21, 1796; died there in 1886; first studied engraving with his father

and Peter Maverick, becoming the latter's partner in 1817; original member of National Academy (1826), and elected its second president, 1845-61; many of his paintings are reproduced in engraving.

153 THE CHESS PLAYERS

Given by the Cassidy Estate. Not signed or dated. On canvas; 20 W., 21½ H. Room "F," second floor.

154 THE WINE TESTERS

Given by the Cassidy Estate. Not signed or dated. On canvas; 20½ W., 21½ H. Room "F," second floor.

FLEUGGEN, Giob.

155 THE SCOUTING PARTY

Given by the Gansevoort Lansing Estate. Signed; not dated. On canvas; 13½ W., 18 H. Room "B," first floor.

GUE, D. J.

156 WAITING FOR THE FERRYMAN

Given by the Gansevoort Lansing Estate. On canvas, 53 W., 28 H. Signed; dated, 1899. Main entrance hall.

157 JOHNSON HALL, JOHNSTOWN, N. Y.

Sir William Johnson presenting medals to the Chiefs of the Six Nations, 1770.

Given by the Gansevoort Lansing Estate. Signed; dated, 1907. Water-color; 27½ W., 18 H. Room "F," second floor.

158 THE ARMY OF GENERAL BURGOYNE

Given by the Gansevoort Lansing Estate. Signed; not dated. Water-color; 18½ W., 12 H. Room "F," second floor.

HENRY, E. L.

159 MACNETT TAVERN

A picture with historical character and pleasingly executed. The old tavern was occupied by Lord Howe as his headquarters after the battle of October 4, 1777, at Germantown, Pa.

Given by Mrs. Abraham Lansing. Water-color; 21 W., 14½ H. Room "B," first floor.

160 FIRST RAILWAY TRAIN ON THE MOHAWK AND HUDSON ROAD

Initial trip of the first railway train in America to carry passengers, August 9, 1831. Ran from Albany to Schenectady.

Given by friends of the Institute. Signed; dated, 1892. On canvas; 40 W., 44 H. Room "D," first floor.

161**THE PHAETON**

Given by the Gansevoort Lansing Estate. Signed; not dated. Water-color; 21½ W., 15 H. Room "B," first floor.

162**ENTERING THE LOCK**

Given by the Gansevoort Lansing Estate. Signed; dated, 1899. Water-color; 21 W., 12 H. Room "B," first floor.

163**THE COACHING PARTY**

Given by the Gansevoort Lansing Estate. Signed; dated, 1893. Water-color; 14 W., 18 H. Room "B," first floor.

HENRY, E. L.

164**OLD WHITBY FISHING VILLAGE**

Given by the Gansevoort Lansing Estate. Signed; not dated. On canvas; 16 W., 20 H. Room "B," first floor.

HUGHES, John T.

165**LAKE GENEVA**

Notable for the opal coloring, and the distant villages along the shore.

Given by the Anna Vandenberg Estate. Signed; dated, 1869. On canvas; 53½ W., 37 H. Room "G."

LANGE, Julius.—Born in Darmstadt, 1817; died in Munich, 1878. Studied at Munich and Dusseldorf. He was highly esteemed for his mountain landscapes. Was a Member of the Academy at Venice. In 1858 he entered the service of King Maximilian of Bavaria. He was court painter to Louis II.

166**SIBYL**

A pretty face of a young woman, painted with a pleasing softness in coloring; a string of pearls encircles the neck, and her shining brown hair falls loose upon her bare shoulders.

From Gallery of Fine Arts. Dated, 1847. On canvas; 17½ W., 21½ H. Room "F," second floor.

LAZARUS, J.

167**LAKE GEORGE**

Wild ducks are seeking food on the transparent water of this beautiful lake.

Given by the Anna Vandenberg Estate. On canvas; 29½ W., 20 H. Room "G."

McCORD, George Herbert.—Was born in New York in 1848; died 1909. He was a landscape painter, pupil of Professor Morse. Exhibited in National Academy first in 1868; was elected an Associate of the Academy in 1880. He had a studio much of the time in New York. Made many sketches and paintings of the scenery of New England, Canada, Florida and the West.

168**SUNRISE**

Given by Miss Katherine Batcheller. Signed; dated, 1849. On canvas; 31 W., 33 H. Hall, second floor.

ODDIE.**169****GEN. PETER GANSEVOORT, JR.**

Copy of portrait by Gilbert Stuart.

Given by Mrs. Abraham Lansing. Not signed or dated. On canvas; 25 W., 29½ H. Main hall, first floor.

PETERS, Clinton.✓ **170****SONG OF THE SHIRT**

A representation on canvas of Hood's celebrated poem, the tired mother, wearied by her day-long, monotonous work, at close of day looks out upon the sunset, seeking an answer in vacancy, yet the table piled high with mending calls to her to continue.

From Gallery of Fine Arts. Dated, 1849. On canvas; 19½ W., 25 H. Room "E," first floor.

PEELE, John T.—Artist of the "American School;" born at Peterborough, Eng., April 11, 1822; died May 19, 1897; self-taught genre painter; taken to America when two years old, and in 1846 became a resident of New York city, painting mostly children; returned to England in 1851; A. N. A., and Member Society of British Artists.

171**A VIEW ON THE HUDSON**

Given by Miss Katherine Batcheller. Not signed or dated. On canvas; 47 W., 33 H. Room "G," second floor.

ROGERS.

✓

172 A STUDIO RECEPTION, PARIS, 1841

This interesting and historic group includes the names of Kensett, Innes, A. B. Durand, Healey, Daniel Huntington and other well-known artists who were studying in Paris about 82 years ago.

Given by Miss Ellen W. Boyd. Not signed or dated. On canvas; 40 W., 31½ H. Room "A," first floor.

ROSSITER, Thomas P.**173****SURF AT KATONAH**

Given by Mrs. Pruyn Harrison. Signed; dated, 1894. Water-color; 21 W., 12 H. Room "A," first floor.

SOLOMAN, Edward.

✓

174**WOMAN READING**

The picture shows a woman leaning gracefully over a book which is held in her lap; her left hand is daintily raised to her chin. Coloring is excellent and pose unconstrained.

From Gallery of Fine Arts. Date, 1842. On canvas; 24½ W., 29½ H. Room "E," first floor.

SULLY, Thomas.—Artist of the "American School;" born at Horncastle, Eng., June 8, 1783; died at Philadelphia, November 5, 1872; painted portraits mostly; first instructed by M. Belzons, a French miniature artist, in Richmond, Va., and also at Norfolk; studied under Gilbert Stuart at Boston in 1808, and in London, in 1809, under Benjamin West, returning in 1810 to settle at Philadelphia; visited England in 1837, and painted a full-length portrait of Queen Victoria from life, in state robes, and exhibited ten pictures at the Royal Academy.

175 ANTHONY VAN SCHAICK

Portrait of Anthony Van Schaick. Born, 1682; died, 1756. Painted, 1720. Ten Broeck Collection.

On canvas: 38 W., 46 H. Room "D," first floor.

ARTIST, Unknown, possibly Vanderlyn.

176 MRS. ANTHONY VAN SCHAICK

Portrait of Anna Cuyler, wife of Anthony Van Schaick. Born, 1685; died, 1743. Painted, 1720. Ten Broeck Collection.

On canvas: 38 W., 46 H. Room "D," first floor.

ARTIST, Unknown, possibly Vanderlyn.

177 PAU DE WANDELAER

Given by Mrs. Abraham Lansing. On canvas; 37 W., 48 H. Room "D," first floor.

ARTIST, Unknown, possibly Vanderlyn.

178 GOAT ISLAND AT NIAGARA

A study of moving water when lighted by the sun and illuminated by a variety of cloud and mist reflection, the green tone at the very brink suggestive of power by its apparent depth and mass; a large shrub or tree, abutting from the precipitous rocks at the right side, lends a sharp contrast in color.

Given by J. Townsend Lansing. September, 1901. Unsigned; not dated. Water-color; 16 W., 18 H. Room "G," second floor.

179 HORSE-SHOE FALLS

Bright with sunshine, which brings out the rainbow coloring of a cloud of uprising spray, a mass of vaporous blue-white, intensified in parts by deep-blue sky reflections.

Given by J. Townsend Lansing. September, 1901. Unsigned; not dated. Water-color; 13½ W., 15½ H. Room "G," second floor.

WHITMAN, M.

180

FLIGHT INTO EGYPT

A biblical story depicted in an old-fashioned manner on canvas, exhibiting an abundance of color; the Holy Mother is seated "upon the foal of an ass," St. Joseph, standing nearby, is leading it through the forest glade.

From Gallery of Fine Arts. Date, 1775. On canvas; 75 W., 66 H. Room "F," second floor.

WILKS, Sara.

181

SIR WILLIAM JOHNSON

Portrait of Sir William Johnson, painted at Fort Johnson, 1750. This is the only contemporary picture of Sir William in America, and one of two known to exist. Joel Munsell Memorial.

Acquired: 1921. Not signed or dated. On canvas; 25 W., 30 H. Room "C," first floor.

WOOLSTON, John.

182

AN INUNDATION IN HOLLAND

From the sale in 1851 of pictures belonging to William II, King of the Netherlands. Collection of Mr. and Mrs. John V. L. Pruyn. Given by their daughters, Mrs. W. G. Rice and Mrs. C. S. Hamlin, 1911.

Signed; not dated. On canvas; 44 W., 36 H. Room "H," second floor.

WULFFAERT, Adrian.—Was born at Ter Goes, Zeeland, in 1804. Was a pupil of Ducq, and of the Bruges Academy. He was a painter of historical and genre pictures. Studied in Paris, and after his return won a first prize at Ghent.

183

CUPID DISARMED

A symbolic picture, in which a woman is restraining Dan Cupid from sending an arrow at Love, symbolized by the white dove which she is holding in her right arm, while the bow is held beyond the reach of the impetuous little fellow.

From Gallery of Fine Arts. No date. On canvas; 26 W., 33½ H. Room "E," first floor.

ARTIST, Unknown.

184

CHASING BUTTERFLIES

A bare-footed boy, having chased a butterfly across a field, is just about to attempt its capture by dropping his straw hat over it, and he is absorbed at the critical moment.

From Gallery of Fine Arts. No date. On canvas; 24 W., 19½ H. Room "G," second floor.

ARTIST, Unknown.

185 ENGLISH PASTORAL SCENE

People coming and going among the hill country. Horses are being refreshed by the creek's stream. A young girl on the bridge gazes at the scene. An old man is wending his way home.

Given by Miss Lydia M. Gould. Not dated. On canvas; 39 W., 25 H. Room "F," second floor.

ARTIST, Unknown.

186 JUDITH WITH THE HEAD OF HOLOFERNES

Note the beautiful color blue, the folds in garment fastened with jewels.

Given by James Ten Eyck. No date. On canvas; 32 W., 40½ H. Room "G," second floor.

ARTIST, Unknown.

187 JOHN CUYLER

He was a leading citizen of Albany; born March 5, 1809; died September 28, 1860.

Given by Harry M. Foster. Painted in 1833. On canvas; 24½ W., 30 H. Main hall, first floor.

188 JOHANNES WENDELL

Portrait of Johannes Wendell, 1607.

Given by Mrs. F. Wendell Crosby, 1912. On canvas; 36 W., 50 H. Room "G," second floor.

ARTIST, Unknown.

189 AURORA

A reproduction, reduced in size, of the famous fresco by Guido Reni. On canvas; 64 W., 32 in. H. Room "E," first floor.

190 COPY OF PORTRAIT OF COUNT GALEZZO SANVITALE, BY PARMIGIANINO

The figure is seated, and about him are laced various parts of his armor; the face is well executed.

From Gallery of Fine Arts. Not signed or dated. On canvas; 19 W., 23½ H. Room "E," first floor.

ARTIST, Unknown.

